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MUSICAL COURIER

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Opera in English Looms Ahead In Repertory of Metropolitan; Schwanda, Khovanstchina on List

Selection of 1940-1 Works and Artists Said to Await Final Decision on New AGMA Contracts — Many Operas Available

The Metropolitan Opera, content to permit operatic ensembles in other parts of the country, notably Chicago and on the coast, to announce their plans and engage artists, is still watching developments elsewhere before determining its season.

"We have one advantage," a Metropolitan Opera official told the Musical Courier, "in that we can sell 'blind': that is, our subscribers renew from year to year without regard for detailed plans. Other companies are not as fortunate, but must prepare their repertoire and engage their artists in order to sell subscriptions, something which we do not have to do."

Although no definite word has been given, it was learned that "feelers" have gone out as to the possibility of presenting more of the standard operas in English next season if a last minute decision to do this is made. Among those under consideration, it was said, is Weinberger's Schwanda. Many publishers have available translations of representative scores for such an emergency.

Meanwhile, the Metropolitan is watching the reaction to English-sung scores elsewhere. Falstaff and Martha in English are being planned in Chicago and Girl of the Golden West in San Francisco, all sung by Metropolitan artists who would be available here.

Another novelty contemplated by the Metropolitan, but sung in Italian, is a revival of Moussorgsky's Khovanstchina, with its spectacular ballet.

General Manager Edward Johnson is known to have given considerable thought to extending the English repertoire for some time and the only obstacle at the moment is the non-availability of certain artists to use this language.

With many of the Metropolitan's personnel taking steps to become citizens here, the English language is not exactly strange to them. It was pointed out, for

(*Continued on page 20*)

Music Spurs Debate at G.O.P Convention

PHILADELPHIA.—Richard Crooks, Metropolitan Opera tenor, was heard at the opening of the Republican National Convention here on June 24. Mr. Crooks appeared at the late afternoon session. Ray Middleton, baritone, gave the Ballad for Americans at the evening session.

Muriel Dickson, soprano of the Metropolitan, sang the Star-Spangled Banner at the opening of the second day's session. Margaret Speaks, concert and radio soprano, was heard that evening.

The Adelphia Quartet was also heard on several occasions.

Montreal Applauds Its First Pelléas At Annual Festival

Debussy Opera and Works of Bach and Beethoven Heard Under Pelletier

By J. HENRI GOYER

MONTREAL, CAN. — The outstanding achievement of the fifth Montreal Music Festival, and one of the greatest events heard here in many years, was the production of Debussy's Pelléas and Mélisande at His Majesty's Theatre on June 14. Given in aid of L'Association Francaise d'Action Artistique, this special performance attracted a capacity audience. The orchestra played superbly under the indefatigable direction of Wilfred Pelletier, who made Debussy's score absolutely his own.

Marcelle Denya, French soprano, and Raoul Jobin, Canadian tenor who recently joined the Metropolitan Opera, sang the title roles. Marcelle Denya's Mélisande was simply astonishing; it is difficult to conceive a more charming and sensitive exhibition of acting and singing. Raoul Jobin's Pelléas was wonderfully sung, with uncommonly attractive manner and superb precision in the enunciation of the text.

Mack Harrell's Golaud was the surprise of the evening; his voice sounded in outstanding fashion as the distinguished baritone became a French singer for the occasion, a remarkable feat, all considered. Leon Rothier's Arkel is by itself a study in operatic art. The popular French basso was warmly applauded for his brilliant delivery of that role. Lydia Summers sang and acted Geneviève with discretion and her usual vocal ability. Norman Cordon was the Doctor and Lilian Raymondi an Yniold of genuine charm and effectiveness.

(*Continued on page 8*)

NEW JERSEY'S GOVERNOR CHATS

before Essex County Symphony Orchestra concert at Newark, attended by 22,000. Left to right, Helen Traubel, American soprano, soloist in Wagnerian excerpts; Governor Harry A. Moore; Oscar Levant, piano soloist, and Mme. Olga Samaroff-Stokowski, pianist and lecturer. (Story on page 17.)

American Works Are Featured at Stadium

N. Y. Philharmonic Players Under Rodzinski Have Serkin and Spalding as Soloists

The Stadium concerts, annual Summer delight and solace of musical New Yorkers and visitors to the metropolis, opened Thursday evening, June 18, at the usual al fresco arena of the College of the City of New York.

A large throng was on hand to welcome the first of the season's conductors, Artur Rodzinski, who inaugurated his engagement with a Brahms progam—the Variations on a Haydn theme, B flat piano concerto, and C minor symphony. Rudolf Serkin was the instrumental soloist.

Great credit goes to Mrs. Charles S. Guggenheimer, chairman, and her associates and contributors, for bringing about another annual Stadium series in the face of the heavy demands made these days on the purses of our wealthier class of citizens. It is to be hoped that the general public may respond to such generous opportunities by supplying commensurate audiences for the concerts, and ballet and opera performances.

On June 24 it was announced that no concerts will be given this season in the Great Hall of City College. In case of rain, the concert is definitely cancelled with no substitute program presented indoors as heretofore.

(*Continued on page 10*)

Robin Hood Dell Opens to 7,500

Tchaikovsky Program Led by Ormandy — Pons Sings Under Baton of Kostelanetz

PHILADELPHIA. — The Robin Hood Dell concert season opened on June 18, with a capacity audience of about 7,500 present, to hear Eugene Ormandy conduct the orchestra of 90 in magnificent readings of the music of Tchaikovsky. The program began with the orchestra playing The Star-Spangled Banner, after which Samuel Rosenbaum, president of the Robin Hood Dell Concerts, Inc., spoke briefly, introducing William Fulton Kurtz, chairman, who in turn presented Judge Eugene V. Allessandroni, representing Mayor Lamberton.

Mr. Ormandy and the orchestra played the Pathetique Symphony with fire and vigor. The Romeo and Juliet Fantasy-Overture, was finely done, and the 1812 Overture, complete with cannon, was the closing number. At the beginning of the second part of the program the audience sang America.

On the second evening, Lily Pons was the attraction, and drew another more-than-capacity crowd. Every seat was filled and many sat on the banks at the sides. Miss Pons was in excellent voice, and delighted her listeners with five numbers and several encores. Rossini's Una Voce Poco Fa and the Mad Scene from Lucia were outstanding, with Saint-Saëns' Air du Rossignol one of the loveli-

(*Continued on page 10*)

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Latin-American Music Season Approaches Full Swing

Stokowski and Youth Orchestra Schedule Sailing for July 26

Rehearsals to Begin in Washington July 8—Itinerary Still Being Arranged

LEOPOLD STOKOWSKI

Despite momentous decisions facing the Latin American countries, the ambassadors of music from North America in the last fortnight continued their successful peacetime mission south of the Equator. With a conference of the Latin-American republics and the United States concerning hemisphere defense scheduled to take place in Havana early in July, the role of music has already exerted an influence for drawing these countries closer together.

Toscanini and the NBC Orchestra successfully opening their tour in Rio de Janeiro, have since reached Buenos Aires, where their first concert was also attended by ovations. The Colon Opera series in the latter city continued with a gala performance marking the Argentine Independence Day on May 25. Attended by the highest government officials, this performance served to launch a new ballet by Juan Jose Castro based on Offenbach themes. While the German occupation of modern Paris was completed, the note of freedom was stressed by this production which portrayed the City of Light in its gayest period during the 'sixties. The work scored an unusual success.

In Mexico City, too, a season of orchestral music is under way.

Meanwhile, a second major musical delegation from the United States was preparing to invade Latin America, as Leopold Stokowski completed plans for assembling and rehearsing his orchestra of 100 outstanding young musicians comprising an American Youth Orchestra. The tour was expected to open in July and was to include visits to a number of South American cities, possibly including the Western Coast of that continent.

While many reports of "fifth column" penetration into our neighboring republics appeared in the North American press, the young musicians were preparing to carry a heartening note of unity through music and faith in democratic institutions southward.

Stokowski Tour Planned

A week's tour of principal American cities, including New York, Washington, D. C., Baltimore and Atlantic City, N. J,. as selected by Michael Myerberg, manager, will preface the sailing of the All American Youth Orchestra, directed by Leopold Stokowski, for South America on July 26.

The ensemble of 100, representing twenty-two states, will assemble on July 8 in Washington for rehearsal. The tour has been underwritten and arrangements completed for bookings which, Mr. Myerberg said, have been extended beyond the original plan. The new itinerary has been approved by Secretary of State Cordell Hull and representatives of South American governments following an air survey just completed by the manager of the ensemble.

The youth orchestra opens its tour on Aug. 7 in Rio de Janeiro and also appears there the following night. On Aug. 9 and 10, the ensemble will be heard in Sao Paulo, Brazil, and then proceeds to Buenos Aires, which will be the headquarters for a fortnight. In addition to concerts in the Argentine capital, the orchestra during this time will appear also in Montevideo, Uruguay and Rosario, Argentina.

Due to the interruption by the war of shipping schedules, two alternative plans are being considered. One proposes crossing the Andes and appearing on the west coast in Santiago and Valparaiso, Chile; Lima, Peru; Guayaquil, Ecuador, and Panama, while the other provides for engagements on the east coast. In either event, the tour concludes with engagements in Ciudad, Trujillo, Dominican Republic.

Instead of making the tour on one boat, the SS. Washington as planned, the orchestra under the new proposal will use regularly scheduled ships and routes. The SS. Washington has been drafted for American refugee service to Europe, necessitating the change.

Stokowski, it was learned, after having presided at the selection of the young players, is enthusiastic about the ensemble and expects it will prove a surprise to South American audiences. The tour of Toscanini and the NBC Orchestra, it is felt, is not in the nature of competition because this ensemble is an all-professional one.

Mr. Meyerberg said that he had found the Toscanini tour was increasing interest in the visit of the Stokowski ensemble. He declared that there was no competition by either orchestra but that the South American countries wanted both.

"We are each helping the other, I believe," he said. "I know that both are stimulating musical endeavor there. I found in my just-completed tour that they are looking forward to Mr. Stokowski's visit. Not only the governments and people generally, but the musicians themselves. There is no feeling against an American orchestra coming in; the musicians rather are cooperating."

Mr. Meyerberg objected to the "student" tag which has been applied to the Stokowski ensemble by a few of its critics.

"These are all professional players," he said. "Stokowski would not have accepted them otherwise. But they are young musicians who are unable to get places in our present orchestras. This ensemble has opened the way for them."

Due to the uncertainty concerning shipping, the itinerary is still somewhat indefinite, he said, although this will be cleared up before the orchestra leaves for Rio, its first stop. Following the tour, the ensemble will return to the United States and disband, but in all probability will be called together again next year for another tour. At present it is planned to include next season those stops which cannot be made this year. The orchestra also may make a tour of Mexico. New try-outs, however, it was said, will be held next season.

Famous Conductor Returns to Rio After 54 Years

RIO DE JANEIRO.—Opening their tour of three South American countries, Arturo Toscanini and the NBC Symphony Orchestra gave their first concert in this city on June 13. The Teatro Municipal was crowded with a distinguished audience headed by President Vargas and many high officials of the State, as well as social and artistic personalities of prominence.

Toscanini's return to Rio, where he had made his debut as an operatic conductor 54 years ago at the Teatro Lirico, was an artistic event of the first magnitude. The first concert, which began at nine o'clock in the evening, on the same day that the players arrived on the liner Brazil, included a program of considerable variety, the highlight of which was the Eroica Symphony of Beethoven, bringing a thunderous ovation for its sweeping interpretation. In the second half, Toscanini paid tribute to Brazilian music with the performance of Congada by Francisco Mignone, a work of exotic dance measures. Then came Smetana's The Moldau, Berlioz's Queen Mab, and the prelude of Die Meistersinger played with irresistible effect. The conductor had an ovation on his first appearance and lengthy tributes at the end of both halves of the concert. N. S.

IN A MEXICAN MARKET PLACE, duo-pianists Jacques Fray and Mario Braggiotti stop on their tour during this winter's concert season. The chair that Mr. Braggiotti is sitting on was purchased at the bazaar and now adorns Fray's penthouse apartment. Fray and Braggiotti closed their season with an appearance in Boston on May 21 with the Boston Symphony under the baton of Arthur Fiedler. They reopened their summer schedule in Cleveland on June 26, to be followed by an appearance at Robin Hood Dell, Philadelphia, July 16.

Buenos Aires Hails Toscanini and New Ballet at the Opera

Maestro Wins Cheers at First Argentine Appearance With NBC Orchestra

By JORGE M. WHITE

(*Special cable to Musical Courier*)

BUENOS AIRES.—Toscanini's debut here with the NBC Orchestra on June 20 was a clamorous success. He conducted the overture to The Magic Flute by Mozart, Brahms' first symphony, César Franck's Les Eolides, Respighi's Fontane di Roma and excerpts from Wagner's Parsifal and Die Meistersinger. The orchestra came in for particular praise from the exacting public of Buenos Aires.

Gala at Colon

BUENOS AIRES.—The Colon had its traditional Gala on May 25, in commemoration of the 1810 May Revolution. It was attended by the Government members, diplomatic corps and a brilliant, enthusiastic audience which greeted the premiere of the ballet Offenbachiana, with plot and choreography by Margarete Wallmann and music by the Argentine composer Juan José Castro, based on themes by Offenbach.

The vivid action takes place in Paris during the 1867 International Exhibition. The picturesque arrival of the Rambouillet train, the theatre des Buffes Parisiens, and glamour of "La Grande Chaumiere," where all Paris assembles to dance, are admirably caught in the Wallmann production, concluding with a can-can scene making use of the revolving stage in different sets.

Maestro Castro has built a beautiful score, wisely combining the Offenbach motifs, his orchestra sounding exceedingly clear and rich, and always displaying modern technical mastery.

The Colon performance attained a high level, Hector Basaldúa's scenic effects and costumes exhibited marvelous design and color and refined taste. Yurek Shabelevsky's dance art was admired for the first time at the Colon as the unknown Prince, Leticia dela Vega, Dora del Grande, María Ruanova, Lida Martinelli and Michel Borovski showing their usual lightness and artistry. The performance as a whole was an outstanding success for the composer and Mme. Wallmann.

The novelty was preceded by a newly mounted Boheme staged in the suggestive sets created by Nicola Benois, with Isabel Marengo again giving her appealing delineation of Mimi. Galliano Massini returned to the Colon after an absence of eight years as Rodolfo, singing with dramatic warmth and tonal polish. Others in the cast were Victor Damiani, a convincing and full toned Marcello, Duilio Baronti (Colline), Maria Rubini (Musetta), under the expert baton of Franco Ghione.

Milanov in Argentine Debut

Andrea Chenier was subsequently offered under the direction of Ghione, with Zinka Milanov achieving a personal triumph in her Buenos Aires debut in the part of Maddalena, a role closely associated in this city with the memory of Claudia Muzio. Mme. Milanov's singing has strong resemblances with that of the late diva, displaying tones of beautiful quality and refined musicianship. Galliano Massini, in his best vocal form and dramatically impressive as Chenier, contributed to make this per-

(*Continued on page* 26)

Kipnis Finds Wide Gamut in Song Art From Tragic Marke to the Benign Arkel

Russian Basso Tells of His Career From Debut as World War Prisoner to Recent Metropolitan Opera Bow

"I was," said Alexander Kipnis, "a bass at seventeen." At sixteen he had foresworn singing forever after hearing Battistini. If one could not sing like that artist, he thought, one should not sing at all. Similarly, though he had been graduated as a conductor from the Warsaw Conservatory in 1912, he gave up conducting after hearing Nikisch in Berlin, where he went to continue his studies.

Now a notable Lieder singer, Kipnis did not feel that he was ready to sing the Brahms Vier Ernste Gesänge until after studying them for twelve years. He sang the Schumann Dichterliebe for the first time in 1937; he knew them in 1917.

"I was like a hungry cat walking around hot food—afraid to touch it," he explained.

Shortly after he began his studies with Ernst Grenzebach (Lauritz Melchior and Max Lorenz were pupils at the same time) the war broke out and Kipnis was interned as an enemy alien. The story of how he sang his way out of the prison camp into custody of the Hamburg Opera is now famous.

ALEXANDER KIPNIS

Cherry Blossoms for King Marke

After the war, Kipnis was engaged at the Royal Opera in Wiesbaden, where he made his debut as King Marke in Tristan.

It was spring but there were no flowers in the shop windows of poverty-stricken Germany. Moved to tears by the young singer's interpretation, a woman ran out to the nearby park and came back with a whole branch of a cherry tree in bloom.

It was in this role that Kipnis was heard for the first time in America when he came here in 1923 as a young artist member of the touring Wagnerian Festival Company, which gave performances at the Lexington Opera House in New York.

Delayed Metropolitan Hearing

After that, engaged by Samuel Insull and Mary Garden on a talent quest for their Chicago Civic Opera Company, Kipnis remained with that organization for nine years. Though at the height of the depression in 1930 the Chicago company suspended, he did not return to New York until seven years later, when he gave a Town Hall recital. Meanwhile he had sung with growing success in opera and concerts in Europe and South America. Finally on January 5, 1940, New Yorkers at last heard him on the stage of the Metropolitan Opera as Gurnemanz in Parsifal, followed by appearances as King Marke in Tristan and as Arkel in Pelléas et Mélisande.

The Use of Tone-Color

Kipnis, who was prepared for his Wagnerian parts by such conductors as Toscanini and Muck, singing for many years under the former in Salzburg and with the latter in many Parsifal performances at Bayreuth, reveals that he is especially interested in vocal color and dynamics. "Without shading, and on one plane, the most beautiful singing is apt to become tiring. I believe in mixing colors, lights and shades, subtly in space, as a painter does on canvas. I think that Gurnemanz's is the most beautiful music in Parsifal. I have often wondered why Wagner did that.

"It is wrong to understand Marke as a king stiff with regality. He is only a human being—hurt like any other by the betrayal of his friend. All his suffering arises from that, and not only because he has lost Isolde.

"Arkel's is an exceptional role. It is also unique for the poetry he sings. The manner in which he looks at the world and conceives people makes him the most sane and wise person on the stage. It is besides, a purely singing part—full of understanding and compassion."

A Mary Garden Anecdote

Kipnis related that once in Chicago, when he sang the lines of Arkel, "Were I God, I would have pity for the hearts of men," Mary Garden began to weep. He could not imagine what was the matter. This continued until the fall of the curtain. In the last act, when Arkel shows her the baby, she began to cry again—big tears rolling down her cheeks.

Long afterward he read an interview in the New York Times, in which she said that the greatest impression she ever had in her experience with that drama was not with a Frenchman, but with a Russian: that in one performance with Kipnis, his singing moved her so that she began to weep and could not go on.

F. F. R.

Chicago's Schools Have Large Quotas

Commencement Season Produces Many Graduates—Outdoor Concert Season Opened

By RENÉ DEVRIES

CHICAGO.—Preparedness in our public and private schools has been the keynote in the field of music here this past decade and the results obtained were fully demonstrated at commencement exercises and at the Grant Park bandshell nightly. Due to James C. Petrillo, high school orchestras and bands have been playing every night and on Sunday afternoons since June 1 in a manner that has evoked as much enthusiasm as wonderment. In the past fifteen days we have heard orchestras and bands from Austin, Hyde Park, Lake View, Amundsen, Sullivan, Von Steuben, Bowen, Crane, McKinley, Mount Carmel and St. Philip high schools performing with zest and accuracy under the leadership of conscientious drill-masters and conductors of no small ability.

Oscar Anderson, supervisor of instrumental music in the public schools, has surrounded himself with a corps of musicians of the first order, bandmasters and symphony conductors who know their metier and are capable of imparting their knowledge to the instrumentalists of tomorrow. The school orchestras and bands are vying for the prize offered by Petrillo entitling members of the winning orchestra and band to free entry in the Chicago Federation of Musicians. It is impossible to dwell here on the merits of each conductor and bandmaster, but it is pleasurable to single out the splendid work of Oscar Anderson and Edward Meltzer, two bulwarks at the podium so far this season.

Paeans of praise may well be written for the professional organizations that have paraded their wares to the thousands at the shell. Among the outstanding orchestras, the Woman's Symphony, with Izler Solomon leading, and the Walter H. Steindel with Mr. Steindel conducting, created a particular impression, while the bands most admired were those of Armin Hand, Chicago Woman's Concert, the Cavallo Symphonic and the A. F. Thaviu.

Music Schools Hold Commencements

DePaul University School of Music featured three symphony programs under the direction of Richard Czerwonky with students who had received distinct honors throughout the collegiate year, as soloists. At one of the concerts Daniel Connor, the top man in Czerwonky's conducting class had the privilege of directing the DePaul University Symphony Orchestra in Weber's overture to Oberon. Irving Gingrich, a member of the school faculty, was represented by his organ concerto played for the first time with full orchestral accompaniment. Other soloists were Sylvia Gordon and Alfred Meltzer, violinists; Marie

(*Continued on page 18*)

LILY PONS WISHES GODSPEED TO AMBULANCE DRIVERS,

William Bourne Blood, left, and Windsor Lewis, who presented the Metropolitan Opera coloratura with a miniature ambulance in appreciation of her giving a benefit concert on June 21 in Greenwich, Conn., for the American Field Service in France.

Ghione Spends Summer Conducting in Buenos Aires

Franco Ghione, conductor of the Detroit Symphony, after a spring season at Milan's La Scala, where he directed The Girl of the Golden West and Leoncavello's Zaza went to South America. Engaged as musical director and conductor of the Teatro Colon opera in Buenos Aires, he will remain through the Italian-French season ending Aug.

St. Louis Launches Municipal Season

American Way Is Opening Bill —Herbert Work Presents Brancato

ST. LOUIS, MO.—Opening its 1940 season, the Municipal Opera presented The American Way by Kaufman and Hart from June 3 to 16. It was the first time that a purely dramatic spectacle had been offered in the 22 years of the institution. Audiences during the first week totalled 48,000 and during the second 62,000, with a seating capacity of some 10,000 for each performance.

Reverting to its usual musical policy, the company on June 17 opened a week's run of Victor Herbert's Naughty Marietta, with Rosemarie Brancato, soprano, and Robert K. Shafer, tenor, who scored in The Firefly last season. Others in the cast were Cass Daley, Herman Timberg Jr., Joseph Macaulay, Mary Hopple, Bob Lawrence, Ruth Urban, James Gillis, Al Downing and Frederic Persson.

Beginning June 24, the operetta Apple Blossoms, with music by Fritz Kreisler and Victor Jacobi, was heard with Nancy McCord and Lansing Hatfield in leading roles. Audrey Christie, Jack Good and Ruth Clayton were other members of the cast. Gisella Caccialanza and Lew Christensen are solo dancers.

Other musical works to be heard are Rio Rita, The Chocolate Soldier, Good News, Knickerbocker Holiday with James Barton, Anything Goes, East Wind, Rosalie, Babes in Arms and The Great Waltz.

Milwaukee Festival Seeks Song

MILWAUKEE, WIS.—The music committee for the Midsummer Festival, to be held here July 13 to 20, has offered a prize of $50 for a song for medium voice based on the poem, To Thee, Wisconsin, by Mrs. Orpha E. Tapper.

M. R. P.

Vocal Bird Lore

THE modern program comprehends
A bird song sure as fate
To elevate our feathered friends
In musical estate.

Lo, hear the gentle lark!
Hark, the lovely thrush!
That cuckoo in the park
Is calling from a bush.
(Cuckoo! Cuckoo!)

While lullaby and barcarolle
May each one have its spot,
No program can achieve its goal
If bird song it has not.

Lo, hear the mocking bird!
Hark, the twittering wren!
The cuckoo's call is always heard
So hear it here again.
(Cuckoo! Cuckoo!)

So audiences now expect
A warble on the bill
And it's considered quite correct
To give them such a trill.

Lo, hear the nightingale!
Hark, the rossignol!
Once more from yonder vale
The cuckoo pours its soul.
(Cuckoo! Cuckoo!)

Whenever swallows homeward fly
Or finches bill and coo,
Don't ask our help to reason why
Or what composers do.

Low, here my spirits droop.
Hark, these fowl don't vary!
Won't some composer stoop
To help the poor canary?
(Tweet, tweet! Tweet, tweet!)

o—o—o

Conundrum

WHAT is the difference between the Federal Communications Commission and a rookie flyer? . . . One rules the air waves and the other waives the air rules.

o—o—o

When 3 Strings Are a Crowd

"THE crwth trithant or 3-stringed crwth is no doubt identical with the rebec, which in the 16th century was called a crowd."
—Grove's Dictionary

Schang's Musical Almanack

FOR JULY, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

JULY, 1940 VOL. 1, NO. 7

1—M.—Lots of people who have been saving up for 50 weeks decide to blow it all on 2 weeks' vacation, 1940.
2—Tu.—Everybody decides to leave N. Y. over the 4th except some 5,000,000 persons.
3—W.—Leos Janacek born, 1854. Lots of people wish tomorrow were Friday so they could get a long weekend.
4—Th.—INDEPENDENCE DAY. On this day were born C. W. Gluck, 1714, Stephen Foster, 1826 & Geo. M. Cohan, 1878.

5—F.—Lawrence Gilman, much missed critic, born, 1878. J. Kubelik born, 1880.

6—Sa.—Emile Jaques-Dalcroze, responsible for the garb of barefoot dancers, born 1865.
7—Su.—Gustav Mahler, who never wrote in 10 minutes what could be written in 40, born, 1860.
8—M.—Percy (the lone star) Grainger born 1882.
9—Tu.—Ottorino Respighi born, 1879. Hollywood Bowl opens, 1940.
10—W.—U. S. Dollar bill size reduced to 6⅛ x 2 7/16 inches, 1929. Lots of people think it is reducing every year. Henri Wieniawski born, 1835.

11—Th.—Alexander Hamilton taken for a ride by Aaron Burr in Jersey, 1805.
12—F.—George Eastman, founder of Eastman School of Music, born 1854.
13—Sa.—Marat first victim of bathtub murder, 1793.

14—Su.—Many people claim this is the {wettest / dryest} July in years, 1940.
15—M.—Confucius say, man who come to concert on pass only applaud if artist is relative.
16—Tu.—Lots of French opera predicted for Metropolitan next fall, 1940.

17—W.—First steam ferry boat crossed Hudson River, 1812.
18—Th.—Harps first played on ferry boats, 1812.
19—F.—Mt. Vernon Gardens, New York's first straw hat theatre, opened at Broadway and Leonard Street, 1800. *Full Moon.*
20—Sa. Frightened horn player invents combination tuba and anti-aircraft gun, 1940.

21—Su.—Chananiah, first vocal teacher named in Bible, starts summer master class for psalmists, B.C. 850.
22—M.—That sun of mine (O Sole Mio) enters this day the sign of Leo.
23—Tu.—British fleet under Howe sailed for Philadelphia, 1777.
24—W.—E. Bloch born, 1880.
25—Th.—A. Casella born, 1883.
26—F.—S. Koussevitzky born, 1874. E. Schelling born, 1876.
27—Sa.—E. Dohnanyi born, 1877.

28—Su.—Foundation laid for Carnegie Peace Palace at The Hague, 1907 Hitler uses same edifice for tank garage, 1940.
29—M.—E. Granados born, 1867.
30—Tu.—Henry Ford, sponsor of the longest hour of good music on the air, born, 1863. First Neon sign on a N. Y. theatre, 1923.
31—W.—A. Arensky born, 1861. N. Y. Stock exchange suspended, 1914.

Hollywood Fans Journey to Series In Redlands Bowl

10-Week Schedule Begun With Piano Ensemble Featured

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Los Angeles, Calif.

The Redlands Bowl opened its ten-week season on June 18, before a capacity audience of over 4,000 music lovers from Redlands and surrounding towns, celebrating its 17th season of outdoor summer concerts. Speakers were Mayor Frank S. Gunter, introduced by Iwar S. Westerberg of the Redlands Community Music Association, and Dr. Rector Johnson. Mrs. Grace Mullen, whose initiative and earnest labors are largely responsible for the institution and maintenance of the Bowl, was for the first time unable to make the opening address, due to illness, although she was present.

A piano ensemble of 18 instruments played by young performers who averaged 14 years of age, was adroitly directed by James K. Guthrie, who achieved highly commendable flexibility, balance and interpretation. Two violin ensembles, sponsored by the Redlands Music Teachers Association, displayed the talents of slightly older aspiring artists.

The final fortnight of the Los Angeles Civic Light Opera season included Lehar's The Merry Widow and Herbert's The Red Mill, in the Philharmonic Auditorium. Both were intelligently modernized under the production leadership of Edwin Lester by stage director Zeke Colvan and scenic director Adrian Awan.

Principals for The Merry Widow were Jarmila Novotna, Hope Manning, Walter Woolf King, Eric Mattson, Melville Cooper, Billy Griffith, Arthur Q. Bryan and Fortunio Bonanova, with Hope Manning carrying away the vocal honors. Petite and charming Dorothy Stone topped the list for The Red Mill cast, which also included Dorothy Harpster, Sterling Holloway, Billy Bevan, Natalie Hall, Odette Myrtil, William Hall and Charles Collins. The ballet work was in the deft hands of Aida Broadbent.

(*Continued on page 22*)

Pro Arte Quartet Established At Wisconsin University

MADISON, WIS.—The Pro Arte String Quartet, formerly of Brussels, has become affiliated with the University of Wisconsin, and the members will make their headquarters there. Four music patrons of the state contributed $2,500 each to establish a fund under which the quartet will be active in concerts and teaching activities at the university, and will also give programs throughout the state under arrangements made with that institution. The sponsors of the quartet are: Joseph E. Davies, special assistant to Secretary of State Cordell Hull; George I. Haight, Chicago lawyer, both Wisconsin alumni; Frank J. Sensenbrenner, member of the university board of regents, and Thomas E. Brittingham, of Madison, Wis.

Bartered Bride for Central City

A new English version of Smetana's The Bartered Bride will be given at the ninth annual summer festival in Central City, Colorado. Book and lyrics are by Felix Brentano, stage director, Frank St. Leger, musical director, and Marion Farquhar. Josephine Antoine and Helen Olheim of the Metropolitan Opera will be in the cast.

Francescatti Honors Paganini As Descendant of His "Line"

ZINO FRANCESCATTI

Photo by Studio France-Presse, Paris

The Paganini centennial observance this year had particular significance for Zino Francescatti, French violinist, for there is a direct line of relationship between the Italian virtuoso-composer and the contemporary artist.

"My father, although born in Italy, was a naturalized Frenchman," said M. Francescatti, "and a pupil of Sivori, the only direct pupil of Paganini and for whom the latter composed considerable music. I feel, therefore, that the tradition of the violin has been handed down directly to me. It was this fact that caused me to play the Paganini concerto at my New York debut in the original edition, which was given my father by Sivori."

The violin and the Francescatti name are, in a way, synomymous. Zino, born in Marseilles, first studied with his father, who had been the instructor also of his mother. In fact, Mme. Francescatti had been preparing for a professional career when she decided to marry her teacher. Zino's father had studied both violin and cello and was a cellist not only at the Marseilles Opera but also the Concerts Classiques. The young lad started violin study at the age of three and at five made his debut as soloist with the local orchestra, playing the Beethoven concerto.

His father, however, objected to prodigies and made him withdraw from concert activities and devote himself to scholastic and musical studies.

When Opportunity Knocked

At one time he played in an orchestra and was placed at the last stand. In speaking about it, he said: "I still feel the double bass reverberating in my spine." Then one day the long hoped for opportunity came. Francescatti was asked, "Can you play a concerto for an emergency, and what can you play?" The reply was astonishing to the conductor: "Two Mozart Concertos, Beethoven, Mendelssohn, Saint- Saëns and Brahms." He played a Mozart work, and with such complete recognition that he did not return to play in the orchestra.

It was not until he was twenty that he made an official debut, this time as soloist with the orchestra of the Concerts du Conservatoire under Gaubert at the Paris Opéra. He played throughout the French provinces and with the leading orchestras in Paris: the Colonne, Lamoureux, Staram, Pasdeloup, Poulet and Orchestre Symphonique de Paris, with the Berlin Philharmonic, Amsterdam Concertgebouw and Brussels Philharmonic as well as recitals in England, Austria, Holland, Belgium, Poland, Spain, Greece and in Rome. In 1938 he made a tour of South America, appearing under the baton of Jose Iturbi.

This season, his first in the United States, he was soloist with the New York Philharmonic-Symphony, the Chicago and Cincinnati orchestras.

"Ambassador of Good Will"

After some delay he was permitted to come to the United States by special authority of the French Government, which released him and certain other artists from military service in order to travel as unofficial ambassadors of good will.

The violin tradition continues in his immediate family, for his wife, the former Yolande Potel de la Brière, is a graduate of the Paris Conservatory and like his mother, had planed an artistic career. Also like Mme Francescatti, *mère*, she gave this up after her marriage to serve as "critic, nurse, assistant, friend and wife" in her husband's career.

Following his American visit, Francescatti gave concerts in France, Switzerland and the Balkan States. Next year he plans engagements with six major orchestras, three of them reappearances. He will be soloist also with the Detroit Symphony, Rochester Philharmonic and Pittsburgh orchestras.

Francescatti's season opens with the Schubert Club in St. Paul; he makes his second appearance on the Philadelphia Forum series and, among other engagements, will be heard for the Tuesday Musical Club of Omaha, the Boston Statler Musical Club, Columbus Woman's Club, on the Fritschy Artists series, Kansas City, the Principia, St. Louis and at Oberlin College and the University of Washington in Seattle. S. H.

Cleveland Players Again Open "Pops" For Summer Throng

Philharmonic Concert Has Cello Soloist—Artists to Appear at Convention

CLEVELAND, O.—Remembering the enthusiastic response to last summer's Pop concerts in a garden setting at Public Auditorium, the management of the Cleveland Orchestra has again provided for a series of 12 concerts under Associate Conductor Rudolph Ringwall, in more popular vein with prominent soloists. The first concert on June 19 presented Samuel Dushkin in the Mendelssohn violin concerto. Annamary Dickey, soprano of the Metropolitan, was heard in arias at the second concert. Other soloists will be Boris Goldovsky in the Beethoven Emperor Concerto; the duo-piano teams of Beryl Rubinstein—Arthur Loesser and Fray and Braggiotti.

The last concert of a busy season by the Cleveland Philharmonic Orchestra, several of whose members have been incorporated into the Cleveland Orchestra for next year, was given at the Euclid Avenue Temple. Under the capable baton of its regular conductor, F. Karl Grossman, these serious young musicians gave a fine account of their ability in Dvorak's Fourth Symphony, Beethoven's Prometheus Overture and Berlioz' Roman Carnival. A Boccherini cello concerto was played with round tone and artistic finish by Irving Kline, one of the founders of this orchestra, who returned from a year of study in New York to appear with the Philharmonic forces. He was enthusiastically fêted for his splendid performance.

Handel Wadsworth and his Comic Opera Company presented Gilbert and Sullivan's The Gondoliers at the Little Theatre with the cooperation of the Popeloff Ballet, and drew the plaudits of a large audience.

State Teachers to Meet

Dayton, O., will be the scene of the 58th annual June convention of the Ohio Music Teachers Association. Cleveland musicians to participate in the event will be Beryl Rubinstein and Arthur Loesser, performing the two-piano suite of the former; Dora Flick Flood, whose songs will be sung by Paul Flood, baritone; John D. Samuel, executive secretary of the Association, who will give a talk at the voice session, and George Heckmann to speak on Psychology of Music Education. Mr. Rubinstein, director of the Cleveland Institute of Music, will also give an illustrated talk on Mentality and Piano Playing. Former Clevelanders on the program are Paul Katz and Alvin Myerovitch.

Filling out the calendar of the spring season are many important studio recitals by prominent musicians: William Wheeler presented his vocal pupils at the Music School Settlement; Paul Flood, baritone, gave a program at the Glenville Methodist Church, also presenting compositions by Dora Flick Flood; Harold Swingle conducted a program of his piano pupils; likewise Mrs. Charles Schneider and Franklyn Carnahan.

R. H. W.

Bagby Foundation Pensions

With the death of Emma Nevada, it became known that for the last three years the American soprano had been receiving a pension from the Bagby Foundation in New York. Other noted musicians now deceased, who have received pensions from this foundation, Musical Courier learns, have included Cosima Wagner, Adele Aus der Ohe, Minnie Hauk and Antonio Scotti.

The Dance Plays a Prominent Role In New York World's Fair of 1940

By ROSALYN KROKOVER, Dance Editor, Musical Courier

If, while sojourning at the New York World's Fair, you see people briskly rubbing their hands with ecstatic looks, they are probably dance enthusiasts, revelling in the many opportunities for dance offerings on the grounds; and if Flushing's World of To-morow is an indication, lissom lads and lassies will be an integral part of the generation of the future. For possibly the greatest variety of dances and dancers (that is, in quantity, not necessarily quality) is to be found at one place or another within the confines of the Fair. And nearly as many means are employed to demonstrate design in movement.

The humble body is obviously no longer sufficient; spectacles must be formed on a tremendous scale, and one lone shrinking dancer fades into nothing confronted with the multitudinous hordes on display. Bicycles, horses, and any number of gadgets are used, and it is only a matter of time until Billy Rose will add a ballet of battleships to his Aquacade.

But several artistic bits emerge from this whirling kaleidoscope, especially in American Jubilee, where Catherine Littlefield has successfully proved that dancers can also produce exciting moments as bicyclists and equestrians. Paul Haakon, in his two pure and simple ballet numbers, was the high spot of the production. His sound technique and individual style has consistently been conquering large audiences.

Dance at Ford Exhibition

Another young American dancer, William Dollar, made more than a favorable impression as choreographer of Lincoln Kirstein's Ballet Caravan for the Ford Exposition. The theme of the ballet centers upon the displacement of the horse by Model T of fond memory; it (the ballet, of course) unfolds merrily and colorfully, with good use of costumes and transportation customs of the decades contemporary with the introduction of the automobile. Capable Marie-Jeanne and Lida Anchutina alternate in the leading female role; Fred Danieli and Miki Magallanes assume the male lead.

The scenery and entire production was directed by Walter Dorwin Teague. His use of a revolving stage and picturesque sets added immeasurably to the tone of the production. All of the music, in the popular vein, was written by Tom Bennett; while the libretto by Edward Mobley contributed greatly to the humor of the pantomime. Mention must be made of Alvin Colt, who designed the costumes.

Tucked away in little corners of the Midway, one may catch a glimpse of authentic national dances. The Hawaiian dancer in the miniature show of Songs and Dances of Hawaii is highly recommended.

Dancer Turns Playwright

We are in possession of a new book by Angna Enters, who again demonstrates her surprising versatility. It is entitled "Love Possessed Juana," published by the Twice A Year Press, New York, and is a historical play based on the Spanish Inquisition. Miss Enters wrote the play while living and studying in Spain during 1935, and there is a serious undercurrent which is connected with modern political developments. The author has contrived the plot so that there are many opportunities for ballet, and has written music and designed sets with that end in mind.

Ballet School Has Summer Course

Add to last month's educational notes the Russian American Ballet School. Boris Novikoff, its director, announces an intensive teachers' course for the summer, which he will personally supervise and teach.

Montreal Festival Has Notable Fare

(*Continued from page 3*)

The settings were designed by Hans Berends and the small choral parts well delivered under the direction of Pauline Donalda. At the conclusion of this masterpiece the audience wildly cheered the soloists, the orchestra and Pelletier, who was recalled many times with frenetic applause.

Bach's St. Matthew Passion Opens Festival

The festival opened at the Church of St. Andrew and St. Paul on June 10, with an impressive performance of Bach's Passion according to St. Matthew. Notwithstanding the atmosphere of storm and uneasiness in which people are living, the audience was much larger than expected and nearly all seats were subscribed for, showing the great interest in the works scheduled. The score was performed in English by the Cathedral Singers, the St. Andrew and St. Paul Choir and Les Disciples de Massenet, the orchestra of Les Concerts Symphoniques and as soloists Rose Bampton, Lydia Summers, Mack Harrell, William Morton, Norman Cordon and Arthur Carron, the whole under the capable direction of Mr. Pelletier.

This wonderful performance of the Passion music was in every respect a model one, which did great honor to conductor, choirs and soloists. William Morton sang the difficult part of the Evangelist with a diction that won everybody's admiration. Mack Harrell treated the role of Jesus with the utmost dignity. It was the finest performance of this role we have ever been privileged to hear. Too much praise cannot be given Rose Bampton and Lydia Summers as they performed in beautiful style and voice their arias and duets. The bass solos were sung by Norman Cordon with appropriate dramatic accent, while the remaining tenor parts were delivered by Arthur Carron. The orchestra surpassed itself, particularly the instruments called upon to play solo parts in the arias.

Missa Solemnis Sung

A great performance of Beethoven's Missa Solemnis was presented two days later, drawing another large and delighted public, at the same church with the dependable soprano, Rose Bampton, Lydia Summers, Arthur Carron and Norman Cordon. The aforesaid quartet did admirable work in the Missa Solemnis. The soloists sang with authority, rich tones and skillful interpretative ability, especially Miss Bampton and Mr. Carron. The Montreal Elgar Choir, directed by Beverly Chadwick, supplied efficient choruses and deserved their laurels.

Ninth Symphony and Coffee Cantata

The festival was brought to an end on June 15, at the Verdun Auditorium with a striking performance of Beethoven's Ninth Symphony. A large audience comprising 400 children from various schools gave Mr. Pelletier, the soloists and the orchestra of Les Concerts Symphoniques a magnificent ovation as the participants took call after call at the close of the performance. In addition to the Ninth Symphony, the program also included Bach's "Coffee" Cantata and three Bach chorales orchestrated by Ottorino Respighi. The charming little Bach work was excellently sung by Raoul Jobin as the narrator, Rose Bampton the Daughter and Norman Gordon as the Father. The above mentioned singers and Lydia Summers distinguished themselves as the solo quartet in the Ninth Symphony. Les Disciples de Massenet made a wonderful impression in the choral finale, sung in English. This work has been presented practically every year and is by now a component part of the festival.

The striking success obtained during those glorious days, the high standard of performances, the large audiences (7,000 persons being attracted) and the great enthusiasm demonstrated are features leading to the conclusion that the festival has now become an established part of our musical life. The following works have been announced for next year: Bach's Mass in B Minor, Elgar's Dream of Gerontius, Berlioz' Damnation of Faust, and The Children's Crusade by Pierné.

Jan Kiepura appeared for the first time in recital here with success recently at Plateau Auditorium.

AT THE NEW YORK WORLD'S FAIR

RUTH KLINGMANN singing Old Gory, a new work by C. E. LE MASSENA dedicated to the U. S. Flag Association. The World's Fair Band is conducted by CAPT. EUGENE LA BARRE.

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Buffalo Expects Extended Season

Philharmonic Drive Results in Augmented Personnel—Berry Series Booked

BUFFALO, N. Y.—The Metropolitan Quartet gave the closing concert of the Zorah B. Berry series, in the Consistory hall. Solos, duets and quartets beautifully interpreted by Josephine Antoine, Helen Olheim, Charles Kullman and John Brownlee drew enthusiastic applause, and encores were generously granted. Stuart Ross, at the piano, furnished exemplary accompaniments.

Mrs. Berry announces the following artists for her series of 1940-41: Marian Anderson, Serge Rachmaninoff, James Melton and Risë Stevens, Boston Symphony Orchestra, Robert Virovai, Bartlett and Robertson, Dorothy Maynor, John Charles Thomas, Jascha Heifetz, Argentinita, and possibly, Kirsten Flagstad, as an added attraction.

The Buffalo Symphony Society, which has presented a series of chamber music concerts in Buffalo since 1924, voted to change its name to the Buffalo Chamber Music Society. Mrs. Henry TenEyck Perry, chairman of the music committee, announces the engagement for next season of the Griller, Primrose, Budapest, Busch and Coolidge quartets, the last with assisting pianist.

Philharmonic Schedule

The Buffalo Philharmonic Orchestra Society announces plans for its 1940-41 concert series under the direction of its conductor, Franco Autori, the concerts to be given in the new Kleinhans Music Hall. The recently ended maintenance fund campaign was sufficiently successful to permit an augmented personnel of seventy-five members. There will be ten concerts in the Symphony series and in addition four Sunday afternoon concerts. Plans are under way for three concerts for children, two special events and some out of town engagements. Soloists for the series include Albert Spalding, Rudolf Serkin, Lily Dymont, Webster Aitken, Erica Morini and Beal Hober. Four Buffalo women pianists will be heard in a work for four pianos with orchestra—Lydia Hoffman-Berendt, Eva Rautenberg, Anna Kowalska and Frances Louise Barrell. Ezra Kotzin, first oboe of the orchestra, will also be heard in solo with orchestra. Isabelle Strauss, formerly of the Cleveland Orchestra staff, has been appointed business manager of the orchestra. L. H. M.

20 Per Cent Increase Seen in U. S. Piano Sales

Despite the war an increase of 20 per cent during the year in sales of pianos was foreseen by the National Association of Piano Manufacturers, which held its annual meeting at the Hotel New Yorker on June 18. R. C. Rolfing, vice-president and general manager of the Rudolph Wurlitzer Co., elected president, stated that for the first five months of 1940 sales had risen about 16 per cent.

George Stapley, president of the Everett Piano Co., South Haven, Mich., was chosen vice-president. Eugene Schmitt, vice-president of Hardman, Peck Co., was re-elected secretary-treasurer.

SALUTE!

Lucille Manners led 15,000 Boy Scouts in song during the staging of their huge Scout-o-rama. Before that event, Miss Manners was appointed an Honorary Den Mother by 40,000 Boy Scouts, Sea Scouts, and Cubs of America. Honor Scout Thomas Kennedy is here pictured presenting Miss Manners with her insignia, the highest honor the organization can confer on a non-member. The official presentation, made at Miss Manners' NBC Cities Service concert, stated that she was being "honored for her good record as an American, her good deeds for the past year, and the happiness her singing has brought to so many millions."

California Bay Cities to Have Summer Concerts

SAN FRANCISCO.—Concerts are being provided in rich measure again this summer in the vicinity of San Francisco. The Elizabeth Sprague Coolidge Foundation will sponsor a Beethoven chamber music series to be given by Sylvia Lent, violinist; Warwick Evans, cellist; and Gunnar Johansen, pianist. There will be eight concerts, four at Stanford University, four at the University of California. Mills College is bringing the Pro Arte Quartet for twelve concerts. The Dominican Convent, San Rafael, has announced a Beethoven cycle of six programs by the Coolidge Quartet (which will also play at least one concert at the Fair), and an additional series of six concerts by Robert Pollak, violinist; Luigi Silva, cellist, and Carl Fuerstner, pianist. Mr. Silva, formerly cellist of the Quartetto di Roma, is a recent addition to the local music colony. There will also be a series of Sunday afternoon concerts at the Sigmund Stern Grove, employing the San Francisco Symphony, chamber music groups, and resident soloists. A. F.

American Music Festival Held in Indianapolis

INDIANAPOLIS, IND.—The Jordan Conservatory of Music gave a festival of American music last month which included two world premieres, Aesop's Fables by Mabel Wood Hill and Ballade for viola and orchestra by Harriet Payne. Both proved works of character, possessing melody and harmony, not ultra-modern in treatment. Fabien Sevitzky directed the orchestra for the new works. H. C. G.

Composers Alliance Elects

At a recent meeting of the American Composers Alliance, the election of the following officers was announced: Aaron Copland, president; Goddard Lieberson, vice-president; Harrison Kerr, secretary; Henry Gerstlé, treasurer. The following were elected to the Board of Governors: Samuel L. M. Barlow, Marion Bauer, Marc Blitzstein, Elliott Carter, Otto Luening, Colin McPhee, Douglas Moore, Wallingford Riegger and William Schuman.

The purpose of the organization is "to encourage the performance of serious American music and to provide a means of securing just compensation to the composer for such performances."

Regional chapters have been formed in Chicago and Los Angeles, with Max Wald and Vernon Leftwich, respectively, as regional vice-presidents.

Kate Keith Field in New York Song List

Kate Keith Field, soprano, was heard in Carnegie Chamber Music Hall on June 4 in a recital of arias, songs and Lieder. Opening her list with Handel's Care Selve and Non so piu from Mozart's Marriage of Figaro, Miss Field showed knowledge of style and her singing had ingratiating lyric warmth, though at times her tones tended to thin somewhat in florid passages. French numbers included an ariette from Gretry's Les Deux Avares, Weckerlin's arrangements of the Exaudet minuet and Rameau's Brunette, songs of Duparc, Durand, Foch and Fourdrain. Four Brahms Lieder produced some singing of expressive quality. Besly, Hughes, Hadley and Quilter songs in English provided agreeable lightness and vivacity. The singer had a cordial reception from a large audience. Milford Snell accompanied ably. R. K.

Bentonelli Sings at Arlington

WASHINGTON, D. C.—Joseph Bentonelli, tenor, appeared as soloist with the U. S. Marine Band (Captain Santelman conducting) at Arlington Cemetery on May 30, at the Dedication Services for the Unknown Soldier. The program was broadcast throughout the Americas. G. E.

Portland Outdoor Series Scheduled

Gershkovitch to Lead Oregon Stadium Events—Final List by Philharmonic

PORTLAND, ORE.—Summer symphony concerts are definitely on the calendar for July and August this year, with the successful completion of a drive for funds to underwrite such a series. The personnel of the orchestra, to be heard in six open-air concerts on Monday nights through July and August, will be substantially that of the now disbanded Portland Symphony. The conductor will be Jacques Gershkovitch, who recently completed his fifteenth season as leader of the city's famous Junior Symphony Orchestra.

The soloists so far engaged for the series are Gladys Swarthout, Rose Bampton, Oscar Levant and John Charles Thomas. The concerts will be given in the Multnomah Civic Stadium, seating nearly 25,000.

June 11 brought the Portland Philharmonic Orchestra's eighth and final concert under the baton of Leslie Hodge, young protégé of Alfred Hertz. Although it would perhaps be an exaggeration to contend that Mr. Hodge provided the city with a symphony season on a par with the best of recent years, his energy, enthusiasm and musicianship have undoubtedly done much to restore symphonic music to Portland.

The June 11 concert featured the fine young California baritone, Charles Schiffeler, as soloist. The program was Tchaikovsky-Wagner, consisting of the Pathetique Symphony and excerpts from Tannhäuser and Die Walküre. D. L. P.

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—Eugene Stinson, Chicago Daily News, June 12, 1940

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Democracy Theme Is Stressed At Stadium Concert in N. Y.

(*Continued from page* 3)

The Philharmonic Orchestra gave of its best under the informed and spirited Rodzinski direction, and the listeners answered with unmistakable enthusiasm. The conductor enjoyed ovations, especially after the end of the symphony, and of his magnificent support in the concerto.

Serkin put all his heart and soul into the interpretation of the solo part of the last-named work, and the result was lofty art, of deep feeling communicated through the medium of perfect pianism. The audience fêted the player royally, and he obligingly added an encore.

During the intermission, a short address of welcome was made by Sam Lewisohn, son of the late Adolph Lewisohn who built the Stadium and presented it to the College of the City of New York.

French Program

An all-Gallic program was heard on the second night under Dr. Rodzinski's direction. The Marseillaise was played at the beginning, followed by the Mignon Overture of Thomas and a sympathetic reading of the César Franck Symphony. Debussy's La Mer was the particular feature of the evening, given a graphic and sweeping delineation. Ravel's kaleidoscopic La Valse concluded the list with a swirl of rich orchestration. The conductor had many recalls.

Spalding is Soloist

The third program on Saturday night presented Albert Spalding, American violinist, in the Brahms concerto as the principal item. Mr. Spalding read the familiar score with intelligence and musical understanding, particularly from the standpoint of phrasing and nuance. If the tempi were somewhat more stately than orthodox, the violinist's technically deft and lyrical delineation atoned for a sometimes pedestrian orchestral reading. This same facet was demonstrated in the opening Oberon overture of Weber, although not apparent in three Johann Strauss excerpts, Tales from the Vienna Woods, the overture to The Bat and Perpetuum Mobile. Richard Strauss' Till Eulenspiegel found Dr. Rodzinski far more mobile in his approach. The Spalding contribution resulted in an ovation which brought Bach's Air for the G string, with orchestral accompaniment but without a conductor, the Philharmonic musicians following the soloist admirably.

A Varied List

The Sabbath evening schedule (June 23) continued the Brahms Cycle, with Dr. Rodzinski giving a deeply felt reading of the second symphony. The Handel-Harty Water Music suite was capably set forth. After the intermission came Stravinsky's Petrouchka suite, read colorfully and with appreciation. The second Daphnis and Chloe suite of Ravel was barely under way when the rain, which had been intermittent, caused an abrupt conclusion to the evening's activities. Leonard Liebling, editor-in-chief of the Musical Courier, was the guest commentator at intermission time over the radio.

A Democratic Concert

Democracy was the musical keynote of the Stadium concert on June 25, Artur Rodzinski's program dealing chiefly with the American scene and the American people. It is a theme especially important these days, as everybody knows.

In addition to Dvorak's Largo from his New World Symphony and Weinberger's Under the Spreading Chestnut Tree, the numbers presented were Kern's Ole Man River (newly arranged by Mark Warnow), two Spirituals (accompanied at the piano by Lawrence Brown); and Earl Robinson's Ballad for Americans (mixed chorus, orchestra, and baritone solo—sung by Paul Robeson); and two premieres of new compositions, Roy Harris' Challenge, 1940 (chorus and orchestra), and William Grant Still's And They Lynched Him on a Tree (double chorus, contralto solo, narrator and orchestra). The Harris score had the assistance of fifty members of the Schola Cantorum (bass solo by Peter Nicolaeff) augmented for the Still opus by forty-five members of the Wen Talbert Choir (Louise Burge as contralto soloist and Abner Dorsey as narrator). Paul Robeson sang the solo pages in the Still and Kern music, as well as in the aforementioned Spirituals.

The Harris piece opens with a short and poignant bass solo, and the chorus follows with a text drawn from the Preamble to the Constitution of the United States. The music is simple, but strong and directly felt, and its workmanship has all the established Harris surety and skill. The audience received the novelty with high enthusiasm.

More ambitious is Still's effort, written to a text by Katherine Garrison Chapin, wife of Solicitor General Francis Biddle. The story deals with a Negro who has just been lynched, the crowd of self-appointed executioners, the victim's colored friends who take down the body, and the grief of his mother. The Narrator relates sketched details of the lynched youth's love of his life and the temperament that led him into trouble.

There can be no doubt of the vitality and stirring feeling that characterize Still's measures, which are mostly in the nature of Spirituals, mixing brutality with tender pity. Miss Burge sang with a singularly full and warm voice, and unusual musical intelligence. Both the composition and the soloist registered triumphantly.

Paul Robeson offered his customary sympathetic tones and convincing art in delivery.

Rodzinski's intensive conducting led off the first half of the program, and the second part (Ballad for Americans and Ole Man River) was directed atmospherically by Mark Warnow.

The weak part of the occasion was some of the choral singing, despite the energetic and informed cues given by Hugh Ross.

About 13,000 auditors did the consistently ovational applauding, with the now familiar Ballad for Americans receiving the same favor its every performance brings forth.

Piastro and Schuster are Soloists

The June 26 program was off and on at least several times during the day as weather conditions changed almost half-hourly. Finally the skies cleared and Dr. Rodzinski and his men carried on. Unfortunately the atmosphere was still somewhat moist so that tonal clarity was not always achieved. Mishel Piastro, concertmaster, and Joseph Schuster, solo cellist of the ensemble during the Carnegie Hall season, were the soloists in the Brahms double concerto for these instruments and, in spite of the weather, gave a scholarly and technically deft reading. The Academic Festival overture and fourth symphony continued the all-Brahms list. The audience was small but enthusiastic.

Photo by Larry Gordon

PAUL ALTHOUSE INSTRUCTS SALVATION ARMY LASSIES

in voice, their first formal instruction, although they sing hymns nightly in 42nd Street, New York. Left to right, they are: Grace Ernst, Capt. Mrs. Charles Talmadge and Florence Ziegler. The Metropolitan Opera tenor inaugurated a six-weeks' summer course in voice on June 17 at the Wyomissing (Penna.) Institute of Fine Arts. He teaches there three days a week, the remainder of the time devoted to his New York studio.

American Composers' Works Featured at Chautauqua

CHAUTAUQUA, N. Y.—Thirty concerts will be conducted here at the annual Chautauqua Festival, during July and August, by Albert Stoessel, musical director. Georges Barrere is associate conductor with Mischa Mischakoff as concertmaster. The opening concert on July 18 will have Rose Bampton, American soprano, as soloist.

Works by native composers which will be heard include Sand, by Mary Howe; Prelude and Hulda, D. K. Lee; Pan and the Priest, Howard Hanson; Sketches of the City, Gardner Read; American Festival Overture, William Schuman; Ode for flute and orchestra and Deep Forest, Mabel Daniels; second piano concerto, MacDowell; America, symphony, Ernest Bloch. N. S.

Robin Hood Dell Hears Lily Pons

(*Continued from page* 3)

est. André Kostelanetz not only gave his wife admirable accompaniments with the orchestra, but conducted magnificently the overture to Weber's Der Freischütz, Debussy's L'Après-midi d'un Faune and Stravinsky's Firebird Suite. Emil Opava, solo flutist of the Dell Orchestra, played a beautiful flute obbligato for Mme. Pons' Echo Song, and distinguished himself in the solo part of the Debussy score.

This is Robin Hood Dell's most ambitious concert season, featuring four grand opera performances, two appearances of the Ballet Theater of New York, and two Gilbert and Sullivan presentations by the New England Opera Company. Noted soloists to appear include Kirsten Flagstad, Marian Anderson, Jose Iturbi, Grace Moore, Mischa Elman, Alec Templeton, Oscar Levant, and Fray and Braggiotti.

Benefits Aid Simfonietta

Two benefit concerts for the Philadelphia Chamber String Simfonietta have attracted representative audiences. The first was held at Land's End, the residence of Mr. and Mrs. E. Burk Estabrook, in Germantown. The large audience that filled the lovely music room and adjoining halls heard a pleasing program given by Dorothy Fox, soprano, John Gray, cellist, and Paul Nordoff, composer-pianist, with Hellmut Baerwald as accompanist for Miss Fox, and Inez Perpall for Mr. Gray.

The second was a Twilight Musicale held in the garden of Deepdene, home of Mr. and Mrs. Gideon Boericke, in Wynnewood. The beautiful surroundings added much to the enjoyment of the audience. The soloists were Agnes Davis, soprano, Robert Elmore, pianist, and Benjamin DeLoache, baritone, with a quartet from the Orpheus Club. M.M.C.

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Washington to Hear Operas at Watergate

Lyric Presentations Added to Kindler Concert Series

WASHINGTON, D. C.—From all indications, Washington will be more music-minded than ever this summer, with the symphony and opera predominating. The National Symphony Orchestra announces a series of sixteen concerts at the Watergate, opening on July 7 with Dr. Hans Kindler conducting.

The remaining summer schedule is as follows: July 10, Jessica Dragonette, soloist, Kindler conducting; July 14, Kindler conducting; July 17, Faust under the direction of Fortune Gallo; July 21 and 24, Frank Black, conducting; July 28 Rudolph Ganz conducting; July 31, Kirsten Flagstad, soloist, Edwin McArthur conducting; Aug. 4, The Pirates of Penzance by the New England Opera Co.; Aug. 7, Pinafore (same company); Aug. 11, Charles O'Connell conducting; Aug. 14, Antonia Brico conducting; Aug. 18, Kurt Hetzel conducting; Aug. 21, grand opera under direction of Fortune Gallo (opera unannounced); Aug. 25, Alexander Bloch conducting; Aug. 28, final program featuring a group of dancers as yet unannounced.

The Civic Grand Opera Association, Mme. Conti, musical director, announces that there will be three operas at the Watergate this summer—on July 19, Lucia; July 26, Manon; Aug. 2, Cavalleria Rusticana and Pagliacci. Artists already engaged include Joseph Bentonelli, Nicola Moscona, Giovanni Martinelli and Susanne Fisher. Other leading roles will be taken by Alma Harris, Martha Flynn, Bernice Allaire, Evangeline Tully and Helen Robishaux. The chorus of Washingtonians will be supplemented by New York singers.

A new organization known as the Chamber Music Guild consisting of Frank Gittelson and Alexander Levin, violinists, Benjamin Sosner, violist, and Marcel Ancher, cellist, were heard in an excellent concert for the benefit of the War Relief Fund of the American Red Cross. They played works of Mozart, Beethoven, and Mendelssohn. G. E.

66 New York Students Play in Piano Guild Competition

Sixty-six young pianists of New York City and several hundred from the Metropolitan area participated on June 5, 6, 7 and 8 at the Hotel Astor in the annual New York auditions of the National Guild of Piano Teachers, according to Mrs. Irl Allison, general chairman of the event.

Simultaneously, similar auditions were held in eleven other cities, among them Chicago, Denver, Kansas City and Minneapolis. In all 92 cities participated this year with more than 10,000 students heard. The auditions opened on April 27 in Dallas, Tex., and concluded on June 19 in Los Angeles.

Judges in the New York area were Hans Barth, Clarence Adler, Effa Ellis Perfield, Hazel Griggs, Carl M. Roeder, William O'Toole, and Harold Morris.

Photo by Empire Photographers

IRL ALLISON,

founder-president of the National Guild of Piano Teachers. This year the Guild is conducting its annual auditions for young players in 92 cities, where 10,000 pianists are being heard by composers, teachers and pianists as judges.

NBC Orchestra Names Conductors for Fall

Following its South American tour, the NBC Symphony Orchestra will return to New York for another series of concerts. The regular season is scheduled to open on Oct. 12.

Toscanini will make fourteen appearances. Among these, four will be in Carnegie Hall, on Nov. 23, Dec. 28, Feb. 22 and April 19. His conducting schedule is divided as follows: six concerts between Nov. 23 and Dec. 28, four between Feb. 1 and 22, and four between March 29 and April 19.

Associated with him in next winter's series will be Hans Wilhelm Steinberg, who has appeared in the two last seasons, Alfred Wallenstein, musical director of the Mutual Broadcasting System, and Georg Szell, both of whom will conduct the organization for the first time.

Mr. Steinberg will lead six concerts from Oct. 12 to Nov. 16; Mr. Wallenstein will appear on Jan. 4, 11, 18 and 25, and Mr. Szell on March 1, 8, 15 and 22.

Elsie Anderson Gives N. Y. Recital

Presenting an unusually interesting program, Elsie Anderson, soprano, was heard recently in recital in Carnegie Chamber Music Hall. Miss Anderson has a voice which matches her youthfulness and has purity and beauty of quality as well as the unexpected element of certain coloratura tendencies, although the voice is essentially that of a lyric soprano. Miss Anderson showed fine musicianship in all that she did and her technic was sound even when the timbre of the voice was not quite adequate for the numbers chosen. Her program listed a group by Handel, followed by arias of Gretry and Mozart, and Regnava nel silenzio from Lucia di Lammermoor. The Lieder group included works of Mahler, Wolff and Trunk and the program ended with songs of Malotte, Novello, Spross and Beach. Ruth Freeman, flutist, assisted with obbligati played with beauty of tone and a fine sense of balance. Sara Knight was the capable accompanist. M. M.

LATE NEWS BRIEFS

Arthur Kreutz, of La Crosse, Wis., who submitted a symphony in three movements and an orchestral suite, Paul Bunyan, has been awarded the Rome Prize at the American Academy in Rome for two years, valued at $4,000. Owing to European conditions, Mr. Kreutz has informed the committee he will continue his studies in New York. Leo Sowerby, Philip James, Roger Sessions, Albert Stoessel and Randall Thompson were the judges.

* * *

Lauritz Melchior, now on a hunting trip in Alaska, will be heard in the Hollywood Bowl on July 18, then go to Honolulu for two concerts and return for an appearance Aug. 13 at the San Francisco Exposition.

JUNE WINTERS

June Winters Ready to Add New Step in Vocal Career

June Winters, a member of the cast of Hellzapoppin, has appeared both in radio and operetta and now is preparing for another step along the vocal way which will lead, she hopes, to grand opera.

An honor graduate of Curtis Institute, Philadelphia, Miss Winters spent one summer in the recent Randall's Island, New York, operetta series before joining the cast of the Broadway musical comedy. She also appeared over WJZ and WINS and at numerous organization affairs as soloist.

Recently she was honorary judge in an amateur contest conducted by Bishop Manning's New York Episcopal City Mission Society and also was guest at a rally of some 2,000 college students. She also was guest at the Gold Chevron Ball of the V. F. W. at the Hotel Astor and the dinner to National Commander Raymond J. Kelly of the American Legion, tendered by the New York State Department. Her father, a musician in Hazleton, Penna., is a World War veteran.

Miss Winters confesses that she prefers the concerts of the Philadelphia Orchestra, although she also enjoys the so-called "popular" music field.

Robert Goldsand in U. S. After 5 Years' Absence

Pianist Returned for American Tour Following Interim

(Portrait on front cover)

The return of Robert Goldsand to the American concert scene after five years' absence in Europe took place in April and marked the reappearance here of a widely known pianist.

He was last heard here when he gave two New York recitals in February, 1935. This artist has played as many as three and four New York recitals a season in Town and Carnegie Halls. He has made many transcontinental tours of the United States and Canada, and has been soloist with the New York Symphony Orchestra under Damrosch, the Boston Symphony Orchestra under Koussevitzky, and the symphony orchestras of Cleveland and Minneapolis. He has played in recital and with orchestra in Europe and South America.

Goldsand began playing in public at an early age, and from the time he was twelve years old his concert career was unbroken until he left America in 1935. At that time he decided to enter upon several years of study and repertoire building. He retired to a little town in the Austrian Alps, carrying out this program, varied by concert appearances in the Scandinavian countries, Prague, Budapest and other cities, until forced by the war to discontinue his European concerts.

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Worcester Festival Plans 81st Series

Orpheus to Be Staged—Tales of Hoffmann for Opera Night

WORCESTER, MASS.—A stage production of Gluck's Orpheus will open the 81st Worcester Festival on Sept. 30, with Albert Stoessel, festival music director, in charge. A Beethoven concert including the ninth symphony and a piano concerto played by Katherine Bacon forms the second event. Apolyna Stoskus, soprano of the Berlin Opera, a native of Worcester, will sing the solo role in the first performance of Mabel Daniels' The Song of Jael at the third concert. On Artists' Night, Richard Crooks, Metropolitan tenor, will sing a group of arias, and George Britton, baritone, will be heard with male chorus and orchestra in Sibelius' The Origin of Fire. The fifth event is a Saturday morning orchestral concert for young people. That evening the festival will close with a concert version of Offenbach's Tales of Hoffmann, with a large cast.

Other soloists to be heard include Annamary Dickey, Harriet Henders, Catherine Aspinall, Grace Panvini and Kathleen Roche, sopranos; Anna Kaskas, Margaret Harshaw and Jean Bryan, contraltos and mezzos; Charles Kullman, Hardesty Johnson and Maxwell Lick, Jr., tenors; William Gephart, John McCrae, David Otto and Hugh Thompson, baritones. The Worcester Festival Chorus of more than 400 and Festival Orchestra will provide the backbone of the concerts. Walter Howe is organist and assistant musical director, and Alfredo Valenti stage director for the opera.

Szandrowsky Heard in Opera

Myron Szandrowsky sang Tonio in Pagliacci recently at a presentation of opera for the N. Y. Singing Teachers' Association, and was soloist at the Theatre Woman affair at University House, New York. Amy Ellerman is his teacher.

HELEN JEPSON AND CADETS OF VIRGINIA POLYTECHNIC INSTITUTE who staged a full dress parade by its 2,000 student body while overhead the aviation unit circled the field, when the Metropolitan Opera soprano appeared recently at Blacksburg, W. Va., under the auspices of the Cooperative Concert Association. With Miss Jepson are Cadets C. F. Faison, S. C. Snead, Stuart Johnson, R. T. Priddy, E. H. Dance and P. D. Sleeper, left to right.

State Music Clubs Meet in Cincinnati

500 Attend 4-Day Sessions—Junior Day Is Feature

CINCINNATI, O.—Mrs. Gaillard B. Fuller, Loudenville, O., was elected the new president at a highly successful convention of the Ohio Federation of Music Clubs, held here on four days recently. Cleveland was selected as the next convention city.

One of the highlights of the convention, whose chairman was Mrs. John A. Hoffmann, chairman of the Cincinnati division of music clubs (numbering 51), was the piano recital by Samuel Sorin, who won the National Federation of Music Clubs prize for 1939.

Over 500 delegates and visitors attended the session and programs which featured the Edgar Stillman Kelley Quintet for strings and piano, in which Mrs. Kelley, a dynamic pianist, was the guest artist with the Conservatory of Music Quartet. Others heard were: Mrs. Herbert Holscher, Columbus; the Cincinnati Conservatory Singers; George Poinar, Allan Schirmer, Carl Schuler, and Frieda Schumacher of Baldwin-Wallace College faculty; and Robert S. Alter, Cincinnati, composer. Dr. Albert Riemenschneider, Berea; Dr. Raymond Walters, Cincinnati, and Chalmers Clifton, New York, were the principal speakers. Choral Day presented the work of many clubs of the state. Mrs. Edgar Stillman Kelley presided at the gala luncheon, at which Dr. Kelley's 83d birthday was celebrated.

Junior Day programs were presided over by Virginia Castoe, Columbus, with Etelka Evans, Cincinnati, national junior counselor, as the featured speaker and with over 300 young people participating.

Other officers for the coming year are: Mrs. H. K. Mouser, Marion, first vice president; Mrs. John A. Hoffmann, Cincinnati, second vice president; Jessie A. Wilson, Sidney, third vice president; Margaret Lockwood, Hamilton, recording secretary; Mrs. Albert Riemenschneider, Berea, corresponding secretary; Mrs. Bennett E. Kelley, Washington C. H., treasurer; Mrs. Freeman T. Eagleson, Columbus, auditor; Mrs. John Moore, Cleveland, parliamentarian.

The Cincinnati String Quartet closed a brilliant season with a program including Kodosa's String Trio, No. 1, for violin, viola and cello; Joaquin Turina's String Quartet, No. 1, in D; and the Quintet for oboe and strings which Arnold Bax dedicated to Leon Goossens. Marcel Dandois, solo oboist with the Cincinnati Symphony Orchestra, was the guest artist. M. D.

Negro Musicians Rally

West Virginia College Centre Host for Fourth Convention

INSTITUTE, W. VA.—Teachers from high schools and colleges in several states attended the fourth annual convention of the Association of Music Teachers in Negro Schools. A discussion on music correlation in the educational process was led by Ahmed Williams and on correlating listening lessons in music by Mrs. India Harris.

Carleton Sprague Smith, musicologist, the principal speaker, discussed the problems of the Negro musician. Mrs. Gladys Hirst Edward, New York concert manager, spoke on Problems of the Negro Artist as Seen Objectively from the Office of a Concert Bureau. Frederick Hall, of Dillard University, president of the association, also spoke.

Marian Anderson, contralto, gave a concert for delegates at the New Charleston Municipal Auditorium.

A lecture-recital on works of William Grant Still was given by William Allen, pianist. Walter Anderson, organist and Edgar Clarke, tenor, participated in the program which included Paul Bliss' cantata Three Springs presented by a class from West Virginia State College, assisted by a group of dancers, directed by Muriel Fawcette. The A Cappella Choir of the College, directed by Gladys B. Johnson, was also heard. J. Harold Brown, director of music at Florida State A. & M. College and treasurer of the association, played his Negro Rhapsody for piano.

Theodore Phillips, head of the music department at West Virginia State College, was host and William Allen, professor of piano at Fisk University, chairman of the program committee. S. N.

Stocker in Radio Engagement

Leonard Stocker sang on the Musical Contrasts Program over station WINS. He rejoins the New England Opera Company this month for summer appearances in Gilbert and Sullivan operas.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Marianne KNEISEL *String Quartet*

Arthur LOESSER

Beryl RUBINSTEIN *Solo* and *Duo-Pianists*

Mildred HUNT *Flutist*
Marsyas Trio
Flute-Clarinet and Bassoon

Joyce Barthelson *Conductor*
New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Biggerstaff-Vollmer *Dancers*

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Carl Fischer Contest Draws 40 New Scores

Winning Violin Concerto Will Receive $1,000 Prize

More than forty manuscripts were received by Carl Fischer, Inc., music publishers, in their violin concerto contest which closed on April 30. The scores will be judged by a committee comprising Eugene Goossens, conductor of the Cincinnati Symphony; Charles O'Connell, musical director of RCA Manufacturing Company; Sascha Jacobson, violinist, member of the faculty at the Institute of Musical Art; Leonard Liebling, editor, Musical Courier; and Lee Orean Smith, editor-in-chief, Carl Fischer, Inc.

The contest was designed to stimulate the creation of new works by native American composers and the award will include a prize of $1,000, donated by one of the leading violinists who wishes to remain anonymous and who will cast the final vote in case of a tie.

The form of the concerto was left to the composer but its playing time must be not less than nineteen minutes nor longer than than twenty-five minutes. No work which has been published or had a public performance previously was eligible.

An additional prize of $500 will be given by RCA-Victor if the prize-winning score is performed, prior to Oct. 1, 1942, by the violinist-donor who reserves the exclusive performance right until then. In the event of such public performance, Carl Fischer, Inc., agrees to publish the solo violin part with piano accompaniment within twelve months and to pay an advance of $100 to the composer against royalties which may accrue.

Michigan State College Has Extensive Music Program

EAST LANSING, MICH.—The music department of Michigan State College has been unusually active this spring. The Collegium Musicum gave a program of 16th century dances and music. Orchesis, honorary dance society, presented works of French, English and German origin in costumes of the period, accompanied by a string orchestra.

Marcel Grandjany, French harpist of the Juilliard School of Music, spent two days on the campus conducting demonstration classes and coaching pupils of Grace Field, instructor of harp on the music faculty and a former student of Grandjany. He also presented an informal recital for students and friends.

Photo by Santacroce, Milan

IDA FRANCA,

soprano and teacher, who has appeared in opera in Italy and France and conducted a school in the latter country, has arrived in the United States and will teach French and Italian repertoire. She studied with Battistini and Tetrazzini.

Francis Aranyi, Hungarian violinist and member of Michigan State faculty, gave a recital assisted by Gomer L. Jones, pianist, also of the music staff. The annual series of band concerts continued each week during May, under Leonard Falcone, in the new band shell, presenting symphonic and popular music.

The A Capella Choir, directed by William Kimmel, gave a spring concert in the new Fairchild Theatre before an audience highly appreciative. The program consisted of numbers from the Roman and Protestant liturgy of the 16th century, German chorales from the 16th and 17th centuries, a group of carols and Spirituals and four modern motets. Gomer L. Jones played a group of Bach numbers for piano.

The college chorus, William Kimmel, conductor, with the symphony orchestra under Alexander Schuster, recently combined to present a joint concert. The works of two American composers, Mabel Daniels' Exaltate Deo and Wayne Barlow's The Winter's Past, were featured on the program. The orchestra during the winter provided accompaniment for artists appearing on the concert series. With Artur Schnabel, they played a Beethoven piano concerto and with Emanuel Feuermann, the Schumann cello concerto.

The men's and women's glee clubs, the choir and the orchestra have given numerous spring concerts on the campus and in communities throughout the state.

The Lansing Orpheus Club, Fred Killeen, conductor, and the Apollo Club, William McIntyre, conductor, were hosts to the 13th annual Michigan Male Chorus Association. Over 600 members sang in the massed choruses which met in the College Auditorium.

Sink Lists Concerts in Ann Arbor Series

ANN ARBOR, MICH.—Completing his thirty-sixth year as an impresario during which he has brought many outstanding musicians to the University of Michigan, Dr. Charles A. Sink, president of the University Musical Society, has booked five noted soloists and five eminent groups for next season.

In the Choral Union Series, now in its sixty-second season, Dr. Sink will present the following:

Oct. 23, Marian Anderson, contralto; Nov. 7, Rudolf Serkin, pianist; Nov. 18, the Don Cossack Chorus, Serge Jaroff, conductor; Nov. 24, the New York Philharmonic-Symphony Society, John Barbirolli, conductor; Dec. 3, Richard Bonelli, Metropolitan Opera baritone; Dec. 11, Boston Symphony Orchestra, Serge Koussevitzky, conductor; Jan. 15, Vladimir Horowitz, pianist; Jan. 28, Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor; Feb. 20, Budapest String Quartet; March 4, Georges Enesco, violinist-composer. I. N.

Ivor Newton Resumes Concerts on Arriving in London

LONDON.—Ivor Newton, British pianist-accompanist, made his reappearance here following his arrival from the United States after a 30,000-mile tour, started last July. Mr. Newton's first appearance here was with Richard Tauber and Joan Hammond at Queen's Hall at the Lord Mayor's concert for the Red Cross.

On invitation of Myra Hess, Mr. Newton played at the National Galleries Concerts and also in the special national broadcast to British forces abroad from the Theatre Royal, Drury Lane.

Mr. Newton has just received a letter of thanks from the Marquess of Lothian, British Ambassador to the United States, for organizing the first concert in the embassy there. L. N.

Vronsky-Babin on Coast

Vitya Vronsky and Victor Babin, duo-pianists, will make their debut in the Hollywood Bowl concerts on Aug. 16. They will play in the Santa Barbara

MR. AND MRS. OLIVER STEWART.
The tenor and Rose Knoop were married in Greenwich, Conn., on June 5. After July 1 Mr. and Mrs. Stewart take up their residence in Pelham Manor, N. Y.

County Bowl on Aug. 31 in a joint concert with Helen Jepson, Metropolitan Opera soprano.

Burnham and Wragg Leave for Vacation Trip

Thuel Burnham and Russel Wragg will not divide their time this year between their summer place at Stockbridge, Mass., and teaching at the Burnham-Wragg School. They plan a vacation in Arizona, New Mexico and California, and possibly in Mexico.

Harmony Guild Offers Young Writers' Works

Jean Buchta's Organization Now In 8th Season

The Harmony Guild of New York, now in its eighth season, continues to "stimulate interest in music as a creative art and to encourage the study of harmony as a means of attaining a truer interpretation of that art." Under the supervision of Jean Buchta, musical director, the monthly programs have included several new works by young composers and by Guild scholarship students, as well as Philip Heffner's sonata for piano and his new composition for violin and piano.

Moving pictures pertaining to Debussy, taken by Miss Buchta during a recent visit in Paris, and her lectures on his music have been given. Pastley Sinclair also gave a lecture on structural characteristics of Debussy's music and the composer's sonata for violin and piano was performed by Ruth Kemper and Jean Buchta.

Other artist members who have made contributions to the Guild's programs are Baruch Altman, violinist, and Loreen Van Lorne, soprano.

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NEW YORK JULY 1, 1940 No. 3014

With Americanism being stressed these days, why is the Independence Day program at the Lewisohn Stadium, New York, not made up wholly of American scores? Gilbert, Dubensky and Schuman may be a good start but why not an American symphony?

—o—

America's gigantic defense program which promises to funnel $5,000,000,000 upwards into all channels of industry and business, will stimulate music and every type of musical activity, if the pattern of the last World War is followed. We may now be on the eve of another such mad musical revival throughout the Nation. The signs are already here.

—o—

What kind of music will Paris be hearing in 1940-41? The conquest is too recent for the shape of coming things to be plain. But there is no doubt that drastic changes will take place in the opera, orchestra and recital world of a capital that has until now boasted more and greater variety of artistic entertainment than any spot on the globe.

—o—

Plans for the autumn season of the San Francisco and Chicago Operas indicate something of the way the wind is blowing in this country. The time will be ripe for a resurgence of opera in English, and the Chicago plans to do Falstaff, Martha, and Hänsel and Gretel in English are significant. It is ironic that only wars seem to give the King's English a real chance on our stages, in spite of the success won by many such productions in the past.

—o—

War Benefit Concerts Are Here

Various groups and causes are beginning to call on musicians to donate their professional services to benefit concerts, bazaars and other events. The Musical Courier staff is now constantly called into consultation by artists and organizations, a service which is gladly given to any artist or committee of standing.

Before any musician charitably gives away his chief asset, his talent, we suggest he first seek official information about the group which solicits his donation.

In the New York area, the National Information Bureau, 330 West 42nd St., provides confidential information for members; Commissioner Moss of the License Department of the City, or the Department of Welfare supervise benefit concerts or may investigate the standing of individuals and organizations which sponsor such programs. The July issue of the *Reader's Digest* contains an excellent article on the subject of relief groups.

As the demand on artists grows, it may be found advisable to organize a central clearing-house of information, perhaps under State Department guidance, for the sake of the contributing musician and the worthy cause.

Meanwhile, our advice to musicians is to disregard glamorous arrays of supposed sponsors and committees—and investigate.

—o—

Summer Music, U. S. A., 1940

While the nation looks apprehensively at the events in Europe and awaits the decisive fall elections, the summer music program throughout the country has got under way. There is little material change in the general outlook for such activity from that of other years, except for a certain enrichment of the programs owing to the number of European artists who have remained in the United States. Not only richer enjoyment of music but a greater zeal in its pursuit among students in our summer schools is to be found.

Not many years ago summer music was deprived of the talents of many brilliant artists and teachers who at that period would be at Salzburg or the many other international festivals abroad. Now the story is radically different. Such gatherings have virtually ceased to exist since the dramatic close of the Lucerne festival last summer, when the war clouds were about to break. This year, apart from the Florentine May, somewhat shadowed by events elsewhere on the continent, the European spas and festival centers have been deserted. Artists, teachers, students are summering in America, for here only are opportunities for work and relaxation to be found.

Here, despite uncertainty about the future, one can still escape into cool and delightful spots under the night sky to hear symphonies and operas. The Lewisohn Stadium in New York has opened its season by the Philharmonic players, with some dance and opera interludes. At the Hollywood Bowl in California, July 9 will usher in a two months' season during which three nights weekly will be devoted to concerts. Some of the world's notable names in music from every land are to be found on the rosters of these series and of others spanning the country from coast to coast.

In Chicago the Ravinia Orchestral Festival boasts a similar array of luminaries, while Grant Park in this metropolis again will be the scene of many concerts by orchestras and soloists. Philadelphia has launched its Robin Hood Dell concerts; Washington will see the annual series of the National Symphony players at the Watergate. The San Francisco Symphony plays at the Golden Gate Exposition and at Stern Grove. In Cleveland indoor "pop" concerts are again featured by the notable Orchestra of that city. Boston has held its famous "Pops" and will assemble music-lovers at the Charles River Esplanade concerts.

The operatic field is less extended, but it is noteworthy that this year the Cincinnati Zoo company will again command the services of some of the most eminent guest singers. St. Louis, with its Municipal Opera, offers the usual opportunity for throngs to hear operettas in a colorful setting. With the lyric drama hearings in New York, Philadelphia, Los Angeles and Washington that form a part of the symphonic outdoor seasons, these total a respectable degree of such endeavor.

Cartoon by Edgar Allen, Jr.

"After all, Wickersham, there's a time and place for everything!"

Elsewhere in this issue are reports of the important events planned for or taking place in Latin America. These must now be considered a part of a growing movement for artistic solidarity between these various republics of the North and South.

The times have colored not only the shape and quality of the artistic resources available in our hemisphere. A chapter could be written on the change in program content that has been prompted by developments of recent months. It is no isolated fact that the stressing of the American note, the watchwords of freedom and preparation for its defense have crept into the newer music that is being heard everywhere.

Something important is being welded here through tonal means that may have a share in the historic future. America, while it approaches a new stage in its destiny, is singing.

—o—

Sparing the Classics

Thus far the animosities created by hostilities abroad have not permeated very deeply into the musical attitudes of the United States, though the outlook for the coming season may be changed in some degree. In Canada, however, musicians have been faced with problems arising in a nation actually at war.

Some sensible remarks were those made by Reginald Stewart, conductor of the Toronto Philharmonic Orchestra, now giving its annual series of summer Promenade Concerts. In a speech made before an audience of 5,000 at a concert on June 6, Mr. Stewart explained his stand on the question of playing music by composers of countries with which Canada is at war.

Although contemporary works from such countries were not to be included in his series, he explained that he would not ban classics composed in past periods. "I should like to make it clear," said Mr. Stewart, "that I have no intention of ruling out the composition of the great free spirits of the past who lived in Germany. That would be ridiculous, as we have no quarrel with them; in fact, were they alive today, they would probably be among the first to oppose the Nazi ideology. Their contribution to the art of music can never be forgotten. They have given us immortal treasures. We shall therefore continue to play the works of Bach, Haydn, Mozart, Beethoven and others of the classical school." This statement was greeted with prolonged applause.

VARIATIONS

By Leonard Liebling

July 3 is the birthday of Rafael Joseffy, who died twenty-five years ago last June 25.

To most of the younger generation of musicians and music lovers, his name means little, but during his lifetime (most of it spent in New York) he was one of the great pianistic figures of the world, and a veritable idol of the American public and of his keyboard colleagues.

Joseffy's art on the piano spelled perfection, for he had immaculate execution, highly sensitive musicianship, luscious tone, romantic charm, and rare command of pedal, touch and color. Beauty was his constant striving and he attained it in superlative degree.

However, if he pleased the ear, he also impressed the mind, for he venerated the classics and performed them with unquestioned authority. Rather late in life he took devotedly to the then not popular music of Brahms, and soon became one of his leading interpreters. Memory recalls his altogether unforgettable performances of the two concerti and many of the shorter pieces.

As a man, Joseffy was entirely lovable, gentle and shy in demeanor (yet sharply witty) generously helpful to his brother artists and to talented students, and singularly modest about his own eminence. Well known is his remark often made after his retirement to his Hudson River home, when he used to say playfully of himself, "I'm the best pianist in Tarrytown."

One of the most sensational concerts ever heard in New York (later repeated in Brooklyn) was when Joseffy and his former pupil, Rosenthal, gave a two-piano recital at old Steinway Hall in Fourteenth Street. Among other things they played the Schumann Andante and Variations and the Saint-Säens Variations on a Beethoven Theme, and wound up with the marvelously synchronized unison performance of Chopin's Black Key Etude and Mendelssohn's Spinning Song, both done with not the slightest deviation in rhythm and in incredibly fast tempo. The listeners truly screamed their delight, and the compositions had to be encored.

The last time I met Joseffy was when I paid a visit to his Tarrytown retreat, as I had heard of his serious illness. His chubby body had wasted and his eyes had lost much of their unique brilliance. However, the little man still possessed his fine humor, and when I told him that I did not feel any too well myself and often saw spots before my eyes, he smiled wanly and said, "Just turn around—then you won't see the spots."

A salute to you, Rafael Joseffy, from all of us who loved you and remember you with the deepest affection! At this moment I feel a great clutch of tenderness at my heart as I look at your picture on my desk.

◆ ◆ ◆

There is a Rafael Joseffy Memorial Foundation (started by his son Carl a few years ago) sponsored by an honorary committee of many outstanding musicians. It is planned to have several commemorative observances next season, including performances of Joseffy's piano compositions, some in orchestral arrangements now being made. His best known work was At the Spring, which won warm commendation from Liszt, with whom Joseffy corresponded regularly, and of whose original manuscripts he had a large collection. At present it is housed in the Library of Congress at Washington.

◆ ◆ ◆

New York, June 24, 1940.

Dear Variations:

The Quakers have made an urgent appeal for money, food and clothes to try to help the millions of unfortunates on the road in France. You know what beautiful accomplishment has been that of The Quakers in every great misery.

Will you put a little note in your paper telling how any clothes or food marked For the Quakers, 543 West 46th St., New York, will be shipped at once to France? Money should be sent to American Friends Service Committee, 20 South Street, Philadelphia.

We all owe so much to France; let us all put our shoulder to the wheel—I know you will help.

Sincerely yours,

CECIL ARDEN.

◆ ◆ ◇

Reginald Stewart, pianist, and conductor of the Toronto Philharmonic, has a good story about his experience in an inland American city not long ago where he was giving a recital. As Reggie tells it, the tale runs:

"When I came to the concert hall, I noticed that it was beautifully decorated with large chrysanthemums. I carried on with my recital, but all the time I was playing I was conscious of a woman sitting in the front row rubbing her hands together and going through all the movements of nervousness.

"When I had finished and was waiting in the wings to play an encore, she came up to me in great distress, introduced herself as the vice-president of the music club and said: 'You must allow these people in the audience to leave at once.'

"I was rather surprised and asked her the reason. She refused at first to tell me, but after considerable pressure eventually said: 'Well, you see, these flowers on the platform—I borrowed from a funeral, and I have to return them in fifteen minutes before the service begins.'

"Needless to say I deceased there and then."

◆ ◆ ◆

Our stage and radio artists are often expected to have a ready facility in ad libbing, but Lucille Manners, the soprano, says that the talent is an ancient one, as proved by Wilhelmine Schroeder-Devrient (1804-60), famous Leonore in Beethoven's Fidelio. In that opera she has to give a crust of bread to the starving Florestan. One night the tenor portraying him forgot to take the bread when offered, and Schroeder-Devrient remarked half audibly, "What's the matter? Do you want it buttered?"

◆ ◆ ◆

Even the anti-New Dealers must admit that President Roosevelt shows at least one admirable advance in policy. He used to ask performers at the White House to sing or play Home on the Range, but at a White House reception to newspaper men last month, he requested that the band do the Magic Fire Music from Die Walküre.

◆ ◆ ◆

In the program notes of the New York City Symphony Orchestra (of the WPA Music Project) the commentator says of Mozart's G minor symphony: "Preparation for the climax begins with the opening note of the first movement."

◆ ◆ ◆

In the New York Times of June 4 was a dispatch from Allenhurst, N. J., announcing the death of Irene Bentley, former well-known musical comedy actress and widow of Harry B. Smith, the librettist. The Times had it: "He wrote the lyrics for much of Victor Herbert's music, as well as the score for the first Ziegfeld Follies and for Robin Hood, in which Reginald De Koven starred."

◆ ◆ ◆

Paris representative Irving Schwerké has been quite an enforced wanderer of recent months. Evacuated from that city when the Germans began their French invasion, he went to Switzerland, then returned to Paris, left it just before it was captured, settled in Cannes, and now with the entry there of the Italians, will have to move again, maybe back to Paris, or better still, to his native America.

Despite the tragedies by which he is surrounded, Irving remembers his duty as a contributor to this department, and sends the following:

"Francescatti, the violinist, was telling a European conductor that in America, after a concert, a well-known artist could buy a motor car with the proceeds. 'Hm!,' commented the conductor, 'in Europe, after a concert, he has to sell his car.' "

◆ ◆ ◆

Our Baltimore associate is on hand with the appended Summer pleasantry:

Baltimore, June 20, 1940.

Dear Variations:

If you've heard this one, don't stop me . . . but it seems a boy and his gel were sitting in back of a long-eared listener in a movie theatre where a "short" was being shown of the Philadelphia Orchestra playing the William Tell overture.

The camera swung around, as cameras will, and gave the audience sample sounds of the various instruments. When the bassoon was spotlighted, the sounds coming from that lugubrious instrument provoked snickers here and there in the audience.

The gel said to the boy: "What in heck is that thing he's playin'?"

The boy piped up with "That? Why that's a bassinet!"

Our listener swooned at this point and slipped to the floor where she stayed until the battle scenes in Gone With the Wind woke her up.

Cordially,

GUS KLEMM.

◆ ◆ ◆

Brahms' first symphony had just begun at the Stadium when a lad near me said to his lassie, "Now you're going to hear a honey."

◆ ◆ ◆

Rumor has it that the other day at a patriotic rally in New York where the crowd ended Hail Columbia with "Three Cheers for the Red, White and Blue," they threw out a suspected Fifth Columnist who sang "Two Cheers for the Red, White and Blue."

◆ ◆ ◆

Add Wrong Captions Department:

Falls Village, Conn., June 23, 1940.

Dear Variations:

According to the attached somewhat old illustrations which I am sending you, I can challenge Josef Hofmann with a few tricks—in addition to a beautiful figure not so shamelessly exposed as his, in your recently published picture of him attired as a ballet girl!

Very sincerely,

JACQUES GORDON.

WITH ORCHESTRA

Jacques Gordon plays violin concertos by Vivaldi and by Bruch as soloist with the Woman's Symphony at the Goodman Monday evening.

WITH SELLS-FLOTO

Mlle. Lorette, elephant trainer.

ONE more week and the Sells-Floto circus will leave Chicago for its transcontinental road tour, which will

(From *Chicago Daily News, April 26, 1931*)

When Sir Thomas Beecham passed through town en route to the West Coast and Australia recently, a cocktail party was thrown in his honor at the Waldorf. Ralph Hawkes, music publisher, acted as genial host, and the guests whom Simon discovered milling about included most of Manhattan's music critics. The executive staff of Columbia Recordings was out *en masse*. Bela Bartok rubbed elbows with Benny Goodman and other figures in the field of composition were as common as bugs. Frank Perkins tried to get an interview out of the distinguished guest, who opined somewhat gloomily that "there wouldn't be a stanza of poetry, a measure of music or a work of art worth while produced in the next hundred years" if the nations did not re-establish liberty.

* * *

Goat's milk vied with more potent drinkables at the garden party on June 11 at the East River front home of Mrs. Pierpont Morgan Hamilton, the active executive vice chairman of the Stadium Concerts Committee. The attractive and charming hostess sponsored the occasion to introduce Dr. and Mrs. Artur Rodzinski (as if they are unfamiliar to New Yorkers). Dr. Rodzinski opened the Stadium season on June 20. He and his entertaining wife came from their summer home at Stockbridge, Mass., where the conductor spends his spare time in raising goats for their milk, and he brought some along for the occasion.

Listing of the guests would take all of Simon's space. So he simply states that conductors to the right of him and left of him did not volley and thunder but were lulled into enjoying each other's company with Mrs. Hamilton making sure that everyone made himself and herself at home.

* * *

A spot of tea and Hungarian cakes made by the hostess to a recipe brought from that country by her husband, attracted several personalities the other day to the attractive home of Rose Dirmann and her spouse, Sandor Kallay. Needless to say, a good time was had by all, the attractive hostess proving as capable in this assignment as in her sopranorial activities.

* * *

Edward Dudley, young tenor robusto, dropped his study of operatic roles recently in order to entertain several musical friends. Among those accepting Eddie's invite were Marjorie Lawrence, the Metropolitan's dynamic soprano; Jean Watson, contralto, who proved a surprise at the recent Bach Festival in Bethlehem, Penna.; Michael Bartlett, tenor, who divides his time between opera, concert and the screen; Alice Tully, charming concert soprano; Beal Hober, festival and concert soprano; Jacques Cartier, latest of the terpsichorean arrivals from the stage to the concert field; Elizabeth Crawford, about to leave for Mexico engagements; Ardelle Warner, Cleveland's gift to the big city; Lottice Howell, light opera prima donna who appears next season with the duo-pianists, Wilkes and Barnes; Stevan Kennedy, and John Herrick, both baritones, and numerous others. Summer adieux were bidden each and sundry by the same.

I See That

Virginia Green Traband, soprano, pupil of Mme. Chopourian-Donchian, appeared at the seventh Young Arisits Concert of the New York Singing Teachers.

* * *

Adele Rankin conducted the eighth annual Spring concert of the People's Civic Chorus of Hudson County in Jersey City. Previous appearances of this group included the N. J. State Federation; Jersey City Orchestral symphony concert; Memorial Park, Clifton, N. J.

* * *

Raymond Gram Swing's Fantasia for piano and violin was performed recently by Martha Thompson and Walter Eisenberg, over WOR.

* * *

Carmela Ippolito, violinist, of Epsilon chapter, was heard over WNYC on June 22, with Vincent de Sola at the piano, in the series of programs presented by National Headquarters of Sigma Alpha Iota. On July 6 a Scandinavian program will be given by Astrid Fjelde, soprano, and Alice Blengsli, pianist.

* * *

Tossy Spivakovsky, violinist, was soloist over WNYC on June 21 playing the Tchaikovsky concerto.

* * *

Harriet Ware's new song, A Junk from China, was programmed by Clemence Gifford, contralto, in the California Artists Series, in Los Angeles.

* * *

Carl H. Tollefsen was installed as president of the Associate Arts of Brooklyn, N. Y., recently. Anita Palmer, violinist; Flora C. Allison, reader, and Maria de V. Smith, pianist, took part in the program.

* * *

Four recitals of works by American composers of the twentieth century are being presented over WEVD by Lewis Slavit. The third program on June 20 featured four works of Percy Grainger and two by Mr. Slavit.

SUZANNE STEN, mezzo-soprano left, examines new song by ANNABEL COMFORT, composer, right, with her accompanist LEO TAUBMAN, at the piano.

Seidman Photo Service

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
June 18 to August 17—Robin Hood Dell Concerts, Philadelphia, Penna.
June 30 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20 to August 14—Stadium Concerts, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 23 to August 11—Baltimore, Md., Stadium Concerts.
July 7 to August 31—Sunset Symphonies, Potomac Watergate, Washington, D. C.
July 9 to August 30—Hollywood, Calif., Bowl Concerts.
July 17, 18, 19—Cape Cod Musical Institute, Mozart Festival, East Brewster, Mass.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October: Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

Tuthill Oratorio School Gives Manzoni Requiem

Verdi's Manzoni Requiem was presented by the Tuthill School for Oratorio, James A. Brown Tuthill, director, in Carnegie Chamber Hall, New York, on June 6. Of the soloists, particular mention is due Mary Frances Lehnerts, mezzo-soprano, Augustine Jaquillard, soprano, and Frederick Schweppe, tenor, for the quality of vocal tone and artistic delivery of their numbers. Anne Bennett, Alba Clawson, Virginia Osborn, Mary Boyd, Clarence Maclean, John Calvert and Wallace Mattice were other soloists. Alice Wightman was the efficient accompanist. A large audience showed its appreciation of the training and careful preparation given by the participants. B. G.

Ethel Glenn Hier Presents Students in MacDowell Play

Ethel Glenn Hier, pianist and lecturer, presented her pupils, the Junior MacDowell Club of Roselle and Roselle Park, N. J., in a recital of solo, quartet and trio numbers on June 6 in the Altenburg Auditorium at Elizabeth, N. J. Louise McDowell, a former pupil of Miss Hier, was the guest artist. A feature of the program was a sketch depicting the boyhood and youth of Edward MacDowell arranged in four scenes. The music for the play included three numbers by this American composer, a Chopin nocturne, played by Miss McDowell and Miss Hier's Robin and Wood Thrush from her A Day in the Peterborough Woods.

On June 5 Miss Hier at the Presbyterian Church in Roselle presented her morning and evening piano ensemble classes of this city and the morning class from Elizabeth in quartet and duet numbers.

Laval Writes Symphonic Rhumba

Paul Laval, conductor who satirizes classical scores over NBC in his swing music program, Chamber Music Society of Lower Basin Street, has written a Symphonic Rhumba, which Frank Black and Jose Iturbi will play next season.

Baum Again to Sing with Chicago Opera and in Concert

Kurt Baum, tenor, who recently returned from South America, has been reengaged by the Chicago Opera for next season and will appear under the baton

Photo by Yvonne Le Roux

KURT BAUM

of Henry Weber in Carmen, Il Trovatore, Aida, Cavalleria Rusticana, Pagliacci and Lohengrin. After fulfilling these engagements Mr. Baum will tour the United States in concert.

He appeared in Caracas under the baton of Gennaro Papi in Trovatore, Aida and Tosca and has been engaged by Floro Ugarte for appearances in the near future at the Teatro Colon in Buenos Aires. He will sing in The Magic Flute, Schwanda, Gypsy Baron and the Missa Solemnis under Erich Kleiber.

Ella Flesch Here to Fulfill Operatic Engagements

Ella Flesch, Hungarian soprano, niece of Carl Flesch, eminent violinist, has arrived in New York after appearances in Aida, Tosca and Il Trovatore in Caracas, Venezuela, and will prepare for her first American engagements this fall.

Miss Flesch made her debut in Aida at the Vienna Opera under Bernardino Molinari and later sang fifty-five roles at the Munich Opera. Richard Strauss selected her to appear in his Salome, Ariadne, Arabella, Frau Ohne Schatten and The Silent Woman. Returning to Vienna she sang eighty-eight times in a single season and participated in three premieres, Marco Frank's The Strange Woman, Paumgartner's Rossini in Naples and Respighi's La Fiamma. Miss Flesch has appeared under Fritz Busch, Bruno Walter, Weingartner, von Schillings, Blech, Molinari and Strauss.

London Braces for Struggle with Aid of Music

Philharmonic Orchestra Gives Bach Concerts to Raise Funds for Its Existence

By HUGH LIVERSIDGE

LONDON.—The Titanic struggle the democracies are waging for their existence is having its counterpart in London's musical life. The London Philharmonic Orchestra is waging a valiant fight for its existence. The orchestra's latest effort is to give three Bach concerts to raise funds.

At the first, at Queen's Hall, Dr. Malcolm Sargent wielded the baton with his usual efficiency. As soloist in Bach's masculine concerto in D minor, Eileen Ralph, piano, was a lightweight fighting out of her class. She had neither the power nor, at times, the necessary technic to make the work effective. She did better in the fifth Brandenburg concerto. Respighi's interesting transcription of the Passacaglia and Fugue in D minor concluded the concert.

At a concert of French music under the patronage of the French ambassador, Eda Kersey, violin, Kathleen Long, piano, and James Whitehead, cello, were fluent soloists. The program included works by Rameau, Debussy, Fauré, Ibert, Poulenc, Delvincourt and Ravel.

At Sadler's Wells Sir Henry Wood managed to keep the Sadler's Wells Theatre Orchestra in fairly good shape due to his long experienced technic. The theatre was absolutely packed—people standing in the aisles. Edith Coates gave a dramatic reading of O Don Fatale from Verdi's Don Carlos. Myra Hess was the poetic soloist in the Schumann concerto. The orchestra did not always manage to give her full support. Sir Henry concluded with a performance of Beethoven's fifth, in which he made driving force compensate for the orchestra's occasional lapses.

George von Harten devoted his recital at one of our Everyman concerts to Beethoven. His reading of the Waldstein and last two movements of the Spring sonata was most praiseworthy.

Bach in Wartime

Sir Adrian Boult came up from the BBC at Bristol (its wartime headquarters) to conduct the London Philharmonic's second Bach concert. Geoffrey Gilbert, flutist, contributed in no small measure to the superb performance of Suite No. 2 in B minor. Marcelle de Lacour and Lucille Wallace were an able pair of harpsichord soloists. The attendance was not quite so poor as at the first concert, but still deplorable.

For the third concert, at which Sir Henry Wood pontificated, the attendance was better, but I fear that these three concerts can hardly have made a material contribution to the orchestra's funds. The program included the first three Brandenburg concertos, and the concerto in D minor for two violins with Albert Sammons and Arthur Catterall as solo violinists.

Gerhardt Sings Cycle

Surely a tribute to British broadmindedness that a large and enthusiastic audience attended at the National Gallery to hear Elena Gerhardt sing Schumann's Frauenliebe und Leben. The song cycle received vociferous applause. At the same session Myra Hess gave Bunte Blätter, op. 99, and Carnaval, which were also warmly rewarded by the eager listeners.

Bach Circle Opens Dunrovin Festival

RIDGEFIELD, CONN.—The Bach Circle of New York, Robert Hufstader director, gave the first of their summer series, at Dunrovin Playhouse under the auspices of William Matheus Sullivan, on June 16. The assisting artists were Elisabeth Schumann, soprano, and Yella Pessl, harpsichordist.

The program comprising Court Music of the Eighteenth Century, opened with a Concerto Grosso for Strings, by Sammartini, followed by the Wedding Cantata No. 202 by J. S. Bach, for soprano solo, string orchestra and oboe. Sinfonia No. 5 for strings by C. Ph. E. Bach and the Concerto in F major for harpsichord, two flutes and strings by J. S. Bach made up the rest of the program.

Mmme. Schumann's fine voice was particularly lovely, and her taste and understanding impeccable.

The ensemble under Mr. Hufstader, was composed of fine performers who were in excellent accord with Mr. Hufstader's scholarly interpretations. Miss Pessl was technically brilliant and musically satisfying at the harpsichord.

The audience which packed the quaint theatre included many musically prominent people who have homes in Connecticut. The proceeds were for the Ridgefield Red Cross. M. M.

ETTORE VERNA, center, top row, and the Late LUISA TETRAZZINI, center, middle row, at the Tetrazzini Villa in Milan with artist students of Mr. Verna, including MOBLEY LUSHANYA, lower left.

Mildred Dilling and Ensemble Give Benefit Concert

The Mildred Dilling Harp Ensemble, assisted by Jessie King, mezzo-contralto, gave a program on May 28 in the New York home of Mr. and Mrs. Joseph B. Thomas for the benefit of Mlle. Henriette Renié's Little Fund for Musicians in Paris Impoverished by the War. Miss Dilling, with Arpad Sandor at the piano, presented several solo numbers including Ravel's Introduction and Allegro (first movement), Renié's Contemplation.

Miss Dilling recently gave two concerts at the George Naumburg estate with Hilda Bondi, contralto; on June 11 appeared at the Fairfield, Conn., home of Mrs. Walter Lasher for the benefit of the Garden Club of Fairfield; on June 23 gave her sixteenth recital in eight years at the Hotchkiss School, with her sister, Charline Brewer, violinist, assisting; and on June 30 was soloist at Music Mountain with the Gordon String Quartet and Dennison Fish at the organ.

Ettore Verna Transfers Activities to New York Studio

Ettore Verna has transferred his activities to his New York studios because of the war and also due to the death of Luisa Tetrazzini, who had sponsored his School of Bel Canto in Milan. Many of the artists of the Verna Studios are engaged in operatic and concert activities during the summer, and therefore Mr. Verna will remain in New York during the vacation period.

Born in Italy, Mr. Verna was educated there. He has sung leading baritone roles in Italy, Switzerland, Austria and the United States and also appeared in principal cities in South and Central America.

Joyce Barthelson Spending Summer at MacDowell Colony

Joyce Barthelson, pianist and conductor, recently directed two performances of the New York Civic Symphony Orchestra. Mildred Hunt, flutist, was soloist in the Hue Phantasy for flute and orchestra. Miss Barthelson will spend July and August at the MacDowell Colony having received a fellowship in composition.

Jean Dickenson Starts Summer Tour at Milwaukee Park

Jean Dickenson, coloratura soprano, who made her debut at the Metropolitan Opera last season, begins a summer tour on July 2 when she appears as soloist with the Symphony Orchestra in Milwaukee's Washington Park. Subsequent engagements will take her to cities in the Middle West and South. In order to fulfill these dates, she will be obliged to commute from New York, where she broadcasts every Sunday evening.

Miss Dickenson sang at the national convention of Gamma Phi Beta at Washington, D. C., on June 26.

Margaret MacConachie in N. Y.

Margaret MacConachie, piano and voice teacher of Brownsville, Tex., was a recent visitor in New York. Her artist pupil, Henry Clay, has returned from Europe and now is located in New York. On May 30 he gave a recital in Berlin.

20,000 Listeners At Newark Stadium

Essex County Symphony Concerts Open with Anderson as Soloist

(Picture on Page 3)

NEWARK, N. J.—The fifth season of the Essex County Symphony Concerts opened on June 3, with Alexander Smallens conducting and Marian Anderson as the soloist before an audience estimated at 20,000. The orchestra was heard in Beethoven's Egmont Overture, Mozart's G minor Symphony, Prokofieff's Peter and the Wolf, with Frank Luther as narrator, and Borodin's Polovetzian Dances. Miss Anderson sang Handel's Ombra mai fu, Mozart's Alleluia, and a group of Negro Spirituals to much applause, adding encores.

Elman in Tchaikovsky

Deferred one evening because of rain, the second concert in the summer season at City Schools Stadium by the Essex County Symphony Society, on June 11, had Mischa Elman as soloist. Alexander Smallens conducted an all-Tchaikovsky program. An audience of about 20,000 applauded orchestra, conductor and soloist. Mr. Elman played the violin concerto brilliantly and added two encores, in which Vladimir Padwa assisted at the piano.

Traubel Sings Wagner

Program changes on June 17 altered an all-Wagner list to one of Wagner and American items, with Lauritz Melchior not appearing. Helen Traubel, American soprano, the other announced soloist, was heard as scheduled in Elsa's Dream from Lohengrin, Elisabeth's Greeting to the Hall of Song from Tannhäuser, and Isolde's Love-Death. Miss Traubel scored with the size and lustre of her unusual voice and after a warm ovation added songs by Strauss and Grieg. Mr. Smallens conducted the overture to The Flying Dutchman, Daybreak and Rhine Journey from Götterdämmerung, and the prelude to Tristan. Oscar Levant, pianist, played Gershwin's piano concerto, and MacDowell's Indian Suite was an added feature. D. N.

Symphonic Fifth Birthday Marked by Essex County Series

Celebrating the fifth anniversary of its Stadium Concerts at the City Schools Stadium in Newark, N. J., the Essex County Symphony Society has issued a brochure containing the history of the organization, plans for its future, and the June programs with commentations by Pitts Sanborn.

Providence Community School of Music Founds Orchestra

PROVIDENCE, R. I.—The Community School of Music, Avis Bliven Charbonnel, director, has organized the Music Lovers' Orchestral Society. It has some 35 members, both men and women, including amateurs from all walks of life and from several communities. Rehearsals have been held weekly during this season under the baton of Paul Bauguss, and public concerts may be given next year. D. N.

Schoenwald Students in N. Y. College Recital

Greta M. Schoenwald, in accordance with her custom for many years abroad of inviting relatives and friends of participating students to hear them in recital, held an evening of singing exercises on June 14 in her studio at the New York College of Music.

Pupils of Prof. Schoenwald heard were Edith Miehle, Mary Kalmer, Penelope Vassilaros, June Bradshaw, Rhea Blackwood and Angela Chope. Veronika Schwarcz played violin obbligato. Prof. Schoenwald was at the piano.

Chicago Summer Events Include Many Graduations and Concerts

(Continued from page 5)

Arquilla and Catherine Venditti, pianists; Nicholas Semkoff, bass-baritone and Herman Pedtke, organist.

The Sherwood Music School held its forty-fifth annual commencement concert in Orchestra Hall with the school orchestra under P. Marinus Paulsen supplying the accompaniments for Marion Hall, Robert Kline, Francis Stevenson and Wade Parks, pianists; Margaret Jirasek and James King, vocalists; Evelyn Wildman and Beverly Watts, violinists. Walter Erley, conferred an honorary doctor's degree on Guy Maier, who delivered the address.

Chicago's oldest school of music, the Chicago Conservatory, has taken a new lease on life since Loro Gooch consolidated with Bush Conservatory and Columbia School and elected Edgar Nelson to the presidency; Anna Fitzu as artistic director and Edgar A. Brazelton as Dean. That rejuvenescence was never more in evidence than at the commencement at Studebaker Theatre where the school orchestra with Ludwig Becker, conductor, played in a professional manner the Glazounoff Overture Solennelle and Liszt's Les Preludes and the soloists, students of the school, showed unmistakably in their individual solos the results of fine training. In the vocal department Earl Bichel, tenor; Juel Buck, soprano and Mona Bradford, contralto, shone brilliantly whilst Florence Klein, Herbert Donaldson and Raya Burakoff, raised to a new standard the already high average of the piano classes and Robert Basso, winner of many local and national awards, with Amerigo Marino upheld the banner of the violin division. To Anna Fitzu fell the lot of addressing the large graduating class on whom Edgar Nelson conferred certificates, diplomas and degrees.

American Conservatory Graduation

The American Conservatory of Music, founded by John J. Hattstaedt fifty-four years ago, has risen to a place second to none among institutions of musical learning under the efficient management of John R. Hattstaedt, president, who has surrounded himself with a faculty of distinguished artists and pedagogues. The high principles of the school were indicated brilliantly at the commencement in Orchestra Hall. The Conservatory symphony orchestra under Herbert Butler, functioned only as accompanist for the nine soloists who won the honor of appearing through competition. Robert Rayfield led the procession by playing the Gigout Grand Choeur Dialogue for organ. Louis Fishman, Ethel Korn and Ralph Valerio deserve unstinted praise for their meritorious work at the keyboard. LeVelle Lindburg, soprano; Fay Cusac, contralto, and Emily Aull, coloratura, proved a triumvirate of fine singers in their individual arias. Myron Cohen and Adele Modjeska gave reason to approve the verdict of the judges for both manipulate the bow adroitly and their performances stood out effectively in a concert that added new laurels to the American Conservatory and its corps of fine teachers. Allen Spencer, dean of the school, besides delivering an illuminating address, awarded degrees, certificates and honors. An honorary doctor of music degree was conferred on Ifor Jones, conductor of the Bethlehem, Penna., Bach Festival.

Musical College Awards Degrees

Helen Howe, director of music of the Board of Education, was awarded an honorary degree of doctor of music by President Rudolph Ganz at the seventy-third annual commencement of the Chicago Musical College in Orchestra Hall in recognition of her distinguished service to the cause of music among school children. Dr. Howe in addressing the students made it clear that she looks upon the Chicago Musical College as one of the foremost schools of musical learning in America, and Dr. Ganz impressed upon the graduates the importance of full preparedness in these days of keenest competition. For the past twenty years Leon Sametini has conducted the Chicago Musical College Symphony Orchestra to meritorious heights but, taking as criterion its performance of Weber's Oberon overture and the unfailing support given the soloists, the organization has grown immeasurably since last heard. Would space allow special enconiums generally reserved for full fledged professionals would be written concerning the outstanding work of the various soloists, several of whom are sure to create a niche of their own among young American artists. Perry O'Neil, Jacobeth Kerr, Sybil Goldberg, and Lloyd Mendelsohn, pianists; Lola Hutchinson and Robert Hadwerger, vocalists; Lois Anderson and Albert Shlay, violinists; with Shirley Trepel, cellist, contributed in adding prestige to a school that has achieved international repute and is continually forging ahead under the leadership of Rudolph Ganz and his faculty of noted educators.

Illinois Symphony Concerts

The Illinois Symphony Orchestra concluded its spring season in Studebaker Theatre on June 24 and begins on July 10 its free open-air concerts at the Wilmette Bowl, Hutchinson Court, University of Chicago and at Jones Bowl at Morgan Park Military Academy. The final concert in the downtown series was conducted by Izler Solomon with his usual mastery.

Ethyl Helena Smith in Recital

W. C. Cook presented Ethyl Helena Smith, soprano, in a song recital at Abraham Lincoln Center recently. Miss Smith, who is an artist pupil of Mrs. Herman Devries, is choral director at Pilgrim Baptist Church. In her program embracing many schools, she displayed a voice of large volume, well guided as well as the ability to enunciate the text clearly in all languages.

Concert and Opera Applauded

In his annual recital at Fullerton Hall, Cave Thompson, blind pianist, brought forth the fine qualities that have endeared him with the Chicago public these many years.

The American Puppet Opera Company presented Gounod's Faust under the sponsorship of the Illinois Opera Guild at the Woman's Theatre to the edification of the many who have followed the career of Ernest Wolff since he set out to present grand opera on a stage of 48 square feet in area with ingenious lighting and music supplied by Victor masterpiece recordings.

Cybella Abt to Visit East

Following upon her successful appearances on the Pacific Coast and in Kimball Hall, Cybella Abt, soprano, will embark on a long tour of the East, beginning in September in Washington, D.C. She will then journey towards the Eastern seaboard with concerts in New York, Buffalo and Boston and several other musical centers.

Goodwin-LaBerge Pupils' Activities

Esther Goodwin presented her pupil Anne Kruzic, soprano, at the Allerton Hotel in a recital program of operatic arias, ballades, Lieder and folk songs, in which she won the enthusiastic approval of a large audience.

A fine performance of Rigoletto given by the LaBerge Opera Class at Kimball Hall brought out a group of well trained young artists whose singing and acting was of a professional order in many instances. The leads were well handled by Robert Rayfield, Alvin Kulieke, Lee Whitezel, Charles B. Fries, Emilia Aull and Sada Kirschner.

Clubs Memorialize Mrs. Thomas

The Illinois Federation of Music Clubs' White Breakfast took the form of a tribute in memory of Mrs. Theodore Thomas, its founder. President Marie Morrisey Keith surrounded herself at the speakers' table with many prominent in music and lay circles, including Dr. Frederick Stock who spoke reverently of the memory of the wife of the founder of the Chicago Symphony Orchestra. The music was furnished by the Amy Neill String Quartet and Irma Cooper, soprano.

Elaine DeSellem Studio Notes

Elaine DeSellem is conducting a vocal teachers repertoire class at the American Conservatory during the summer session beginning June 27.

Irene Reynolds, who made an unusual success at the Wright Junior College spring music festival, won the gold medal in the junior contest at the American Conservatory. Sister Mary Norrine gave a recital at Mercy High School as the final number of the Music Appreciation Course. Elaine DeSellem was commentator. Both are studying with Miss DeSellem.

Modernists' June Meeting

At the June meeting of the Modernists Bettina Bjorksten, soprano, sang eight ancient Hungarian folk songs set by Bela Bartok, not before heard here, and Cara Verson played Pantomime by Hindemith, Dance Caress by Scriabin, Ironical March by the Chicago composer, Gardner Read, Moonlight on the Ruined Temple by Debussy and Bartok's Allegro Barbaro.

Michael Signorelli's Activities

Michael Signorelli, tenor, who made his debut the last season with the Chicago Opera in Boris Godounoff, has filled many engagements during the year. His recent successful Chicago recital climaxed his season's activities, which included solo appearances with the Illinois Symphony and the Saidenberg Symphonietta and as guest artist with the Shreveport Opera Guild as the Duke in Rigoletto.

Photo by H. Hewett

AT COMMENCEMENT EXERCISES OF THE CLEVELAND INSTITUTE OF MUSIC, the degree of bachelor of music was awarded to the following students (left to right): Alfred Zetzer, clarinet; Gladys Anderson, piano; Helen Rose, voice; Jessica St. John, piano; Phyllis Abrahams, piano; James Ceasar, violin; Bonita Potts, cello; Mary Jane Scofield, piano; Janet Myers, piano; Marian Matousek, piano. Evelyn Ross, violin.

Cleveland Institute Holds Commencement

CLEVELAND, O.—The fifteenth annual commencement exercises of the Cleveland Institute of Music were held on June 13, Ralph S. Schmitt, president of the board of trustees awarded the diplomas and Louis B. Seltzer, editor of the Cleveland Press, gave the address. David Wuliger received the annual prize award, donated by the Alumni Association, as the student having had the highest scholastic standing during the year.

Starling Cumberworth received the master of music degree in theory and Henry Gibson the same degree in piano. Bachelor degrees were conferred on eleven other students. N. N.

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King's Choral Ensemble Heard

Bruce Spencer King directed his King's Choral Ensemble in a list of works by Bach, Mendelssohn, Mozart and Sadero in Carnegie Chamber Hall recently. The group had as soloists Frances Coleman, concert, operetta and radio soprano; Margherita Inzirillo, operatic mezzo-soprano; Alekas Vasilauskas, Lithuanian tenor; Gene Hamilton, bass, radio announcer; and Virginia Ruggiero, pianist. Soloists of the ensemble included Victoria Ruggiero, Maria Fernandez, Yvette Grignon and Beatrice Lindemann, Yvette Ruggiero and Mr. King were heard in numbers of Dvorak and Lecuona.

The ensemble, comprising young students and amateurs, meets weekly with Mr. King and have made many appearances for clubs and over the radio. Proceeds of the concert went to the scholarship fund.

AT THE BALDWIN-WALLACE BACH FESTIVAL.

Left to right, Carl Schluer, Charles E. Sutton and Dr. Albert Riemenschneider, director of the series.

Baldwin-Wallace Bach Festival Draws Throng to Berea Campus

2-Day Series Introduces Rare Cantatas and Reading of Mass in B Minor

BEREA, O.—Lovers of Bach filled the auditorium of the Kulas Musical Arts Building for the eighth Annual Bach Festival at Baldwin-Wallace College on June 7 and 8. The inspiring work, the guiding hand and resolute courage of the director, Dr. Albert Riemenschneider, were apparent in all phases of the festival.

From the time of the first festival, the four auditorium programs have been preceded by the appearance of the brass choir led by Cecil Munk in the tower of Marting Hall, in Bach chorales.

To date there have been presented well over one hundred separate productions of Bach.

On Friday afternoon, Mr. Munk led his A Cappella Choir in the motet, Sing to the Lord. The fresh young college student voices gave a good account of themselves. The choir fittingly closed the afternoon with Cantata No. 118, O Jesu Christ, My Life and Light.

Douglas Marsh, cellist, excellently performed the Suite in G Major and one perennially delightful work of Arthur Kraft again pleased as he interpreted three spiritual songs.

George Poinar led groups of instrumentalists in the Brandenburg Concerto No. 3 in G Major and Ricercare A 6. As always, Mr. Poinar's work was brilliant and sensitive.

Cantatas Are Featured

On Friday evening the Bach Chorus of nearly 100 voices under Dr. Riemenschneider, presented three cantatas, 61, 159, and 4. The soloists for these and for the Saturday performances were Mary Marting, soprano; Lila Robeson, contralto; Arthur Kraft, tenor; and James Houghton, bass. Come, Redeemer of Our Race was particularly impressive. Dr. Riemenschneider's work in these and later in the B Minor Mass, added fresh laurels. Miss Marting especially pleased by her exquisite purity of tone and appreciative interpretation of the aria, Open Wide, My Heart, Thy Portals. Miss Robeson did especially brilliant work in I Follow Thee, My Love to Show. The chorus exhibited some of its most appealing singing in the chorale, Jesu, All Thy Bitter Pain. Miss Marting and Miss Robeson gave a notable reading of the lovely duet, O'er Death No Man Can Prevail in Cantata No. 4.

Carl Schluer, pianist, played with the string orchestra, Mr. Poinar directing, the Concerto in D Major. With the excellent precision that always characterizes his playing, this number was one of the highlights. Mr. Schluer directed Cantata No. 159.

Mass Heard

Joseph Sittler, Jr., lectured on the background of Bach and his particular preparation by inheritance and training for writing the B Minor Mass. Dr. Riemenschneider and his singers were well prepared to give the inspiring reading that we expect from them. From the first startling attack in the Kyrie to the telling ending of Dona nobis pacem the intense and lively participation of the chorus showed their sense of the import of this majestic music. Mr. Kraft's impressive Benedictus and Mr. Houghton's vigorously authoritative Et In Spiritum Sanctum greatly pleased. Miss Marting and Miss Robeson were especially effective in the technically difficult Et in Unum Dominum. Miss Robeson gave the beseechingly prayerful Agnus Dei as one would wish it.

The tremendous spirit and the climactic rush of Gloria in Excelsis, the weaving with the lovely alto work and the mystical impressionism of Et Incarnatus, the brilliant finesse of Et Resurrexit, the celestial grandeur of the Sanctus were impressive. H. L. RIDENOUR.

Emil Raab in Violin Recital

Emil Raab, violinist, from the studio of Nathan Strassner, appeared in recital in Carnegie Chamber Hall, New York, on June 14. Mr. Raab although youthful, presented an enterprising program which included the Wieniawski Concerto in D minor, Beethoven's Sonata, Op. 24, in F major and the Vitali Ciacona. Though he showed some lack of maturity in interpretation of the sonata, his technical facility was evident in the more virtuosic numbers. The large audience was particularly enthusiastic and encores were demanded after brilliant performances of the Rondo by Mozart-Kreisler, Moto Perpetuo by Burleigh, and Zapateado by Sarasate. Heinz Arnold was the assisting pianist. Q. M.

Petrillo of Chicago Heads Union, Weber in New Post

INDIANAPOLIS, IND.—Election of James C. Petrillo, of Chicago, as president of the American Federation of Musicians took place on June 15, at the annual convention of the organization. Mr. Petrillo, member for 20 years of the union's national executive committee, and president of the Chicago local, has been prominently identified with the promotion of outdoor concerts in the parks of that metropolis. He succeeds Joseph N. Weber, who headed the federation for 40 years and who has now been named technical advisor, a newly created position, at a salary of $20,000.

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Reviews of New Publications

For Male Chorus

TULATULLA (Maasalo - Bartholomew) and PAN (Haapalainen).

Additions to the interesting series known as From the North, these two Finnish songs offer spirited and tuneful material. Tulatulla tells merrily about "the kind of a girl that the boys do love" and has a melody which shifts ingeniously among the various voices, while the other three parts maintain a rhythmic accompaniment. Pan is an atmospheric, slow number, with rich humming effects, describing the woodland god who "mourns the fair sylph he loved in his dreams." Both are attractive, not too difficult a cappella numbers. (Galaxy Music Corp., New York.)

Songs

LULLABY FOR A SON, music by Powell Weaver, words by Mary Weaver.

A tender little song, unpretentious and with a wistful, rather sober melody, which suggests that it might be used effectively to create a mood in a play. There is a definite resemblance to folk melody, though it is rather vague. Range, D to F. (Galaxy Music Corp., New York.)

NEVER THE NIGHTINGALE, music by John Sacco, words by Adelaide Crapsey.

A fragile, lovely lyric of a few lines, in the mood of a threnody, is set by Mr. Sacco as a poignant, intense song. The vocal line is simple and sustained, the accompaniment elaborate in its use of rapid ostinato figures throughout. Range F to G flat above staff. (Galaxy Music Corp., New York.)

LEAD US, KINDLY SHEPHERD, sacred song, music by Bernard Hamblen.

Well marked rhythm and melody is a feature of this sincere and practical song for use in informal church services. The work is easy to sing, and has a simplicity and directness which will appeal to the average congregation. For high or low voice, with accompaniment. (Galaxy Music Corp., New York.)

WE WALKED IN THE GARDEN, words and music by Clara Edwards. An effective little song of two lovers, once happy but now, alas, parted. The right hand of the piano supports the voice line while the left hand ripples its merry way in sixteenths. WHEN MAYTIME COMES AGAIN, words by Grace Hamilton, music by Homer Grunn. Set in the warm key of D flat, this ballad boasts an expansive, sincere melody which keeps bobbing up in various guises in different registers of the piano. THE SLEEPY HOUSE, words by Mabel Livingstone, music by Victor Young. A ballad, quite easy, about the little house across the way. SILVER CARAVANS, words by Harry Tashman, music by Emanuel Lackow. A simple little tune, frankly popular in feeling, with an intriguing lyric that rather rises above its setting. (G. Schirmer, Inc.)

For Two Pianos—Four Hands

SCHERZINO, TANGO AT MIDNIGHT (from suite, Partita Americana), THE DUCHESS (from suite, Alice in Wonderland), THE GRYPHON AND THE MOCK TURTLE By Homer Simmons.

Well written, imaginative, and before all things, useful compositions for the paired pianos. The harmonization and technic are modern, Tango at Midnight offering the most difficulty, particularly in rhythm. (J. Fischer & Bro.)

OVERTURE TO THE MARRIAGE OF FIGARO, by Mozart; arranged by L. Conus.

Mozart's sprightly work, with its bubbling melodies and rippling figurations, makes excellent material for the "black and white" effects of two pianos, and the arranger succeeds in keeping the character and spirit of the original orchestration. This is material for home and teaching purposes, as well as for concert use. (J. Fischer & Bro.)

OH, HOW FLEETING, by Bach; transcribed by Boris Goldovsky.

There is seemingly no end of Bach chorale transcriptions for two pianos, and most of the versions are good.

Goldovsky's essay with the present example is fastidiously musical, especially well sounding, and sonorously climaxed. (J. Fischer & Bro.)

For Piano Solo

THREE VIGNETTES: Parting, Absence, Happy Return, by Homer Simmons.

Tuneful pieces, essentially melodious, of medium difficulty, and featuring the romantic style of writing. Happy Return has quite a tinge of the Johann Strauss idiom. (J. Fischer & Bro.)

SERENADE, MELODIE, HUMORESQUE, DAISIES, MOMENT MUSICAL, by Sergei Rachmaninoff. (Revised versions prepared by the composer.)

Rachmaninoff has recently made revisions of five of his solo pieces for piano and has played them for recordings which are shortly to be released. This is the first publication of the new versions of these familiar and popular compositions, all of which bear the Rachmaninoff earmarks of brilliance. The changes have pointed up and made more characteristic their individual and essentially pianistic idiom. (Charles Foley, New York.)

WELCOME TO LA QUINTA, home of Madalyn Akers Phillips, in Chula Vista, Calif., is extended by the hostess to Gertrude Evans, left, national president, and Leone Hicks Tryon, right, West Coast Province president of Sigma Alpha Iota. The two officials, during their visit to West Coast chapters of the fraternity, discussed plans with Mrs. Phillips, who is a member, and also heard new works by this American organist-composer.

Metropolitan Considers Opera in English

(*Continued from page 3*)

example, that Kirsten Flagstad, appearing last week on the Crosby Hour from Hollywood, used this language as she has in her concert work for some time.

Another obstacle, however, is the controversy with AGMA over the so-called "franchise fee," which is yet to be adjudicated. Negotiations are still going on, but a decision has not been reached by the Metropolitan, although other operatic companies are said to have reached an agreement.

AGMA has forbidden its members to sign contracts until this is done and, although most artists' agreements are made by July 1, the Metropolitan is still without a personnel insofar as AGMA members are concerned.

The Metropolitan, before selecting its artists, will also await action by Chicago, San Francisco and other companies. It has taken the position that this country is the only one at the moment available for artistic endeavor and there are more than enough artists here for any repertoire later determined upon.

With Italian and German operas, sung in those languages, being planned by other companies, no action will be taken until a reaction is noted. Strauss' Rosenkavalier, although dropped in Los Angeles, will be sung in German in San Francisco, it was pointed out. Italian scores are being retained in Chicago. Montemezzi is in this country to conduct his L'Amore dei Tre Re in Italian in that city.

The Metropolitan points to these developments as reasons for awaiting developments. The opening date of its season, Dec. 2, is still too far away, it was said, for a definite decision at this early day.

Associated Music Publishers, Inc., which represents several foreign publishers in the United States, has available several standard scores, including the Wagnerian music dramas, in English translations. The performance materials for a translated performance are also on hand. The complete repertoire, according to Ernest S. Voight includes d'Albert's Sightless Eyes; Cornelius' Barber of Bagdad; Haydn's Apothecary; Humperdinck's Hänsel and Gretel; Smetana's The Bartered Bride; Wagner's Rhinegold, Siegfried, Valkyrie, Dusk of the Gods, Mastersingers, Tristan and Isolde and Parsifal; and Weinberger's Schwanda.

The company represents Breitkopf & Härtel, Leipsic; Schott, Mains; Universal Edition, Vienna; Simrock, Leipsic; Editions Eschig, Paris; Bote & Bock, Berlin; Leuckhart, Leipsic; Nagel's Music Archives Doblinger, Vienna; Belaieff, Leipsic; Hansen, Copenhagen; Hainauer, Breslau and Philharmonia Miniature Scores.

G. Ricordi, which controls most Italian publications in this country has English texts of many operas on hand. Verdi's Aida has been translated by Charles L. Kenney; Falstaff by W. Beatty-Kingston; Il Trovatore by Charles Jeffreys; Otello by Francis Hueffer. The Puccini translations are: Girl of the Golden West by R. H. Elkin; Gianni Schicchi by Percy Pitt; Boheme by W. Grist and P. Pinkerton; Butterfly by R. H. Elkin; Manon Lescaut by Mowbray Marras; Tosca by W. Beatty-Kingston; Turandot by R. H. Elkin; and Suor Angelica by Herbert Withers. An English version of Il Tabarro also is on hand.

Ponchielli's La Gioconda has been translated by Henry Hersee and Montemezzi's Love of the Three Kings by R. H. Elkin. George Mead has translated Menotti's Amelia Goes to the Ball.

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RALPH LEOPOLD,

pianist, left New York on June 15 to spend a couple of weeks in the Catskill Mountains. On July 1 he goes to Lake Sunapee, N. H., for a month, after which he will vacation for the remainder of the summer at the home of his sister, Mrs. Newton D. Baker, in Cleveland, Ohio.

Esther Goodwin Sings with Choruses

CHICAGO.—As an oratorio soloist Esther Goodwin has won re-engagements following her appearances in and out of Chicago. Her most recent assignment was the contralto part in Haydn's Missa in Tempore Belli with the Swedish Choral Club at Orchestra Hall in Chicago. She has sung in Messiah with the Augustana College Chorus and the Tri-City Symphony Orchestra in Rock Island, Ill., at Wheaton College, Wheaton, Ill. (two successive seasons), and with various other choral societies. She is also in demand for concerts and recitals.

As a teacher Miss Goodwin has a number of young artists to her credit, many of whom have carried off first honors in various contests and several who are active in the professional field. Lillian Lindskog, contralto, has just been awarded a vocal scholarship by the Chicago Artists Association; Anne Kruzic and Dorothy Froelich won first places on the American Conservatory's last commencement program, and three scored in the Society of American Musicians contests. R. D.

Evansville, Ind., Club Installs Officers

EVANSVILLE, IND.—Mrs. Leland Fleming began her second year as president when the new officers of the Musicians Club of Evansville took office here recently at the Hotel McCurdy. Mrs. C. Lloyd Billman and Mrs. Frank Cregor, retiring and incoming presidents of the Indiana State Federation of Music Clubs, were guests. Jane Johnston, lyric soprano and Ernest Friedlander, first cellist of the Indianapolis Symphony Orchestra, provided the program. Marie Friedlander and Ralph Waterman were the accompanists. Miss Johnston's program included a group by Richard Hageman, Cyril Scott, Ernest Charles, John Alden Carpenter, Vittorio Giannini and Sigurd Humphreys, the latter of this city, whose I Shall Not Care, dedicated to the soprano, was heard. F. N.

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Pianist-Composer Heard With Bach Society—Tchaikovsky Anniversary Marked — Dramatized Elijah and Song Festival Are Features

WHITE PLAINS, N. Y.—The third concert of the Westchester Bach Society, Charles A. Ward, conductor, was given at the New Rochelle Senior High School. Percy Grainger, guest soloist, was heard in a solo group as well as with the orchestra in his own compositions. He had also reconstructed the piano part in the Brandenburg concerto, No. 3.

The Westchester Symphony Orchestra of White Plains, Louis Green, conductor, gave a free concert at the County Center, in commemoration of the 100th anniversary of the birth of Tchaikovsky. Anita Atwater, soprano, was the assisting artist. Alice Johns was the accompanist for one group.

Charles Meyers, pianist, was guest artist in the final concert of this orchestra's fourteenth season. The Treble Choral, Antonia Brico, conductor, and Joyce Barthelson, accompanist, gave a concert at the final meeting of the music section of the Contemporary Club. Lillian and Jeanne Rutherford, dancers, were the assisting artists.

Paul Rosenfeld gave a talk on the Revival of Interest in Bach Today for the White Plains Teachers' Council, at the home of Caroline Beeson Fry. Joseph Laderoute, tenor, was heard in an excellent program at the home of Alice Johns. Violet Ruffalo and Annette Manning, sopranos, and Camille Pagano, tenor, young artists of the Westchester Opera Association recently organized by Mary Fabian, gave the program at the spring meeting of the Westchester Federation of Women's Clubs at the Contemporary Club.

Song Festival by Chorus

Concluding its 14th season, the Greenwich Choral Society gave its Spring Festival of Song at the Greenwich High School, uniting with the Greenwich Academy Chorus and the Greenwich High School Opera Club. Lowell P. Beveridge was the festival director, with Edgar Sholund, Clara Scranton Studwell and Elizabeth Brooks, accompanists. Mary C. Donovan directed the high school groups, with Mary McElligott accompanying. Incidental solos were sung by Jane Wason, Josephine Masi, Libby Jean Kaagan and Helen Henry, sopranos; Gladys Garvin, Marjorie Knickerbocker and Harriet Acker, contraltos; Albert Hains, Purdy Ungemack and Edward C. Angelery, tenors; Fred Stark and Andrew Mitchell, baritones, and Fred C. Stillwell, bass.

An interesting two-piano recital was given by Rita Gagin and Ben Clarke at the Pelham Manor Club. Of special interest was the cleverly constructed Prelude by J. Donald Robb, Pelham composer.

Bernard Wagenaar gave the second of his series of three lectures at the home of Mrs. Leroy Frantz in New Rochelle. His subject was chamber music and he was assisted by a string quartet.

Gertrude Gibson, soprano, and Walter Winger, baritone, gave a pleasingly varied program at the Pleasantville High School. James Quillian was the accompanist.

A faculty recital was heard at the Ralph Wolfe Conservatory of Music in New Rochelle. Ralph Wolfe, pianist, played the Brahms F minor sonata, and the Mozart A major concerto, assisted in the latter by a string ensemble.

Elijah Dramatized

William Mercer sang the title role in the dramatized version of Elijah given by the Choral Society of White Plains, Caroline Beeson Fry, director.

Though only nine years old, Bianca Polack played the Mozart D minor piano concerto with the Brico Junior Symphony Orchestra at the High School auditorium, with clarity, grace and innate musical feeling. The audience received her warmly. The orchestra, with Alfons Schipani as concertmaster, provided a skillful accompaniment under Dr. Brico. Harl McDonald's Lament for the Stolen was sung by the Choral Art Society of New Rochelle, the Queens Choral of Jackson Heights and the Treble Clef Chorus of White Plains. E. H.

ALBERT SPALDING AND THE GORDON STRING QUARTET

rehearsing for the American violinist's appearance at the eleventh Gordon Musical Association, Inc., Festival at Music Mountain, Falls Village, Conn., which opened June 16 and continues to Sept. 29. Left to right: William Lincer, Jacques Gordon, director; Fritz Magg, Samuel Weiss and Mr. Spalding.

Rochester University Gives Degree to Koussevitzky

ROCHESTER, N. Y.—Sergei Koussevitzky received the honorary degree of Doctor of Music at the ninetieth commencement exercises of the University of Rochester on June 17. Dr. Howard Hanson presented Dr. Koussevitzky to President Valentine. The exercises took place in the Eastman Theatre. L. L.

(Continued from inside front cover)

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California's Al Fresco Season Brings Varied Events at Fair

(Continued from page 7)

A trip to San Francisco naturally included a visit to the renovated World's Fair on "Treasure Island," man-made in the bay. A striking improvement was immediately noticeable in the higher caliber of some music broadcast over the grounds. An artistic highlight was Billy Rose's Aquacade with the novel spectacle of swimmers keeping time and formation to music, the latter of regrettably poor quality apart from some Strauss waltzes.

Concerts, given almost daily on the grounds, run the gamut of musical values. On June 9 in a Hungarian Festival under the auspices of the Hungarian News, the program was given before a large audience by Laura Saunders, soprano, Arnold Gabor, baritone, and Ervin Nyiregyhazi, pianist.

Dorothea MacFarland, lyric soprano, made a highly promising debut on May 27 at the Pueblo Oratorio, with arias from Herodiade and Louise, American songs by Hageman, Edwards, Saunders and Charles, and two classic groups.

Hollywood Jottings

Piano sonatas by Harris, Griffes and Davise, Variations by Copland and a song by Lucile Crews Marsh comprised the program of contemporary American music "On the Roof" at the Yates' home on June 23 and 25, with Leonard Stein, Sumner Prindle, Emil Danenberg, Paul Pisk and Frederieka Green as participating artists.

* * *

Irra Petina, soprano, Tandy MacKenzie, tenor, and Richard Bonelli, baritone, are to sing in Paramount's forthcoming picture, "There's Magic in Music," starring Allan Jones and Susanna Foster, with Andrew Stone directing.

* * *

A Music Festival by young American artists was given June 14 and 15 at the Assistance League Playhouse under the direction of Eunice Boyd.

* * *

Recent organization of Moments Musical club is attracting interest among young people who come together for study and appreciation of serious music. Programs have included story and selections from a popular opera and résumé of the life of its composer, a quiz similar to the "So You Think You Know Music" broadcast, and impromptu programs of vocal and instrumental music. An ensemble is in process of formation, according to secretary Ruth Laudou of 2211 S. Palm Grove Ave.

* * *

The staff of the Bureau of Musical Research under editor Jose Rodriguez is editing their forthcoming book, Music and Dance in California. William J. Perlman, who has conceived and carried out the project, is a playwright and producer who has had several plays on Broadway. He is an ardent music lover who, during his residence in New York, had his Metropolitan Opera seats for 20 years, and here attends nearly every musical event.

* * *

Grace Bush has begun a new series of lecture-recitals dealing with humor and philosophy in music. At the Tujunga Women's Club and the Downtown Business Women's Club she was assisted by Sybil Gorman, contralto, and at the Schubert Club by Florence Maloney. This month she appears before the Southern California Woman's Press Club and the Poetry and Music Club.

* * *

Ross Worsley, young Los Angeles bass-baritone, made his debut lately before the Covina Women's Club. . . . The George Garner Negro Chorus was featured at the annual Negro Spiritual festival on June 16 at the First Baptist Church.

* * *

The second concert of the McCarthy-Peet String Quartet: Theodore Norman, Thomas Facey, Beach King and Paul Bergstrom, on June 8 at the Hawthorne School in Beverly Hills was directed particularly to child auditors. Guest artists were I. Schull Lipschutz, double-bass soloist and Janis Baker, violinist, with Ingolf Dahl accompanying. R. D. S.

Stage Training Featured at Academy of Vocal Arts

(Picture on back cover)

PHILADELPHIA.—Dr. Herbert Graf, noted *régisseur* of the Metropolitan Opera, is conducting classes at the Academy of Vocal Arts in Philadelphia, a school which is devoted entirely to the complete training of singers. The young students' curriculum includes voice lessons, coaching in songs, oratorio and operatic roles, acting, solfeggio, and languages. The charge for tuition is based entirely upon the student's ability to pay, the institution states. Since it was founded five years ago, students have come to the Academy of Vocal Arts from all sections of the United States and have appeared in hundreds of concerts and dozens of opera performances.

The vocal department is headed by Edgar Milton Cooke and the musical work is in charge of Vernon Hammond. Operatic acting is taught by Dr. Herbert Graf and Désiré Defrère. Mr. Defrère is presenting a special course at the Academy this summer.

Casadesus Artistic Representative of French Government

Robert Casadesus, French pianist, who has taken a home for the summer with Mme. Casadesus at Princeton, N. J., is remaining in the United States as special artistic representative of the French Government, and for that reason will not return to France.

On request of the American alumni of the Fontainebleau School, Mr. Casadesus will give a series of lectures during the summer at St. George's School as a feature of the reunion of these graduates.

Carlos and Marjorie Salzedo Televised

The harp duo was televised for the first time recently when Carlos Salzedo and Marjorie Call Salzedo gave a program for NBC television. Aside from the musical interest of the new experiment the event was novel in that Mr. and Mrs. Salzedo used the special Salzedo Model harps. The program comprised music by Bach, Debussy and Salzedo. N. N.

Photo by Jos. Abresch

RUSSELL GERHART

Gerhart Names Soloists For Altoona's Symphony

Plans 12th Year with Forces—Peerce Heads Artists

ALTOONA, PENNA.—Russell Gerhart, conductor of the Altoona Civic Symphony, has announced several soloists for his twelfth season with this ensemble. Jan Peerce, radio and concert tenor, heads the list and will make his first appearance with Mr. Gerhart's musicians next year. Karen Olson, soprano; Eloise Bieber, harpist; and Jorge Bolet, pianist, are other soloists.

With Walter Cassel, baritone, as soloist, the orchestra concluded a highly successful season on May 2 in Roosevelt H. S. The program, heard by an enthusiastic audience, comprised the overture to Rossini's Barber of Seville; Mozart's G minor symphony and Perpetual Motion; and the overture to Strauss' Die Fledermaus. M. N.

Vincent Sorey Group Sponsors Program by Young Artists

The second concert, on June 9 in Carnegie Chamber Hall, New York, of the Sponsors of Art Association, founded and directed by Vincent Sorey, presented seven junior artists in a varied program in which they were assisted by Francesco Losavio, tenor; Vincent Mattina, baritone; and Michele Rosco, pianist. The young singers whom the Vincent Sorey Association aids in preparation and launching on careers, gave a successful delineation of their assignments which included two choruses by Mr. Sorey, Madre Doloroza and Song of Andalusia. The young singers were Katherine Portelli, Teresa Marcellino, Nilda Del Boca and Rose Costa, sopranos; Betty Bolland and Margarey Rowan, mezzo-sopranos; and Mary Hanna, contralto. G. L.

Morley Evans Sings New Creighton Allen Works

Morley Evans, baritone, was heard in recital at the Nurses' Residence Auditorium, New York, June 18. A novelty was a group of unpublished songs by Creighton Allen, with the composer at the piano. These works, So When in Tears, From the Hills of Dreams, The Wave, and Dirge, proved atmospheric and were sung with sincerity by the American artist, who added as encore another Allen song. Mr. Evans opened his list with the seven Gypsy Melodies of Dvorak, and gave the Credo from Verdi's Otello, works of Mozart, Handel and Lully, with substantial voice and winning personality. A group in English held works by Tchaikovsky, Chadwick, MacDowell and Foote. Harrison Putter was the expert accompanist. R. K.

San Diego Prepares Bowl Summer Series

California Institute of Music Holds Opening Concert

SAN DIEGO, CALIF.—The summer series of the San Diego Symphony Orchestra will open in Ford Bowl on July 12. Dr. Nikolai Sokoloff, who directed last summer's series has been reengaged as conductor for the ten Tuesday and Friday night events, ending Aug. 13. Soloists engaged are Enid Szantho, contralto; Kato Mendelssohn Szekely, pianist; Fritz Siegal, violinist; Lee Whitney, soprano; Lyell Barbour, pianist; Eudice Shapiro, violinist; and Harold Peterson, baritone.

Inaugurating the Southern California Institute of Music, which opened in San Diego on June 8, a concert was given in the Globe Theatre on the preceding evening by artist pupils of the Curci Opera Workshop, who presented scenes from Thais and Faust under the direction of Gennaro M. Curci.

Faculty members of the new Institute are Enzo Pascarella, director and head of the violin department; Gennaro Curci, voice; John Crown, pianist; Daniele Amfitheatrof, composition, counterpoint and conducting; and Caesar Pascarella, cello.

The spring concert of the San Diego Choral Club was given on May 28 under the stimulating direction of Dr. Earl Rosenberg. A large audience applauded both the performance of this well trained women's chorus and the brilliant piano playing of Kato Mendelssohn Szekely, who was particularly admired in the Rondo Capriccioso of her kinsman, Felix Mendelssohn.

A concert presenting movements from piano concertos by Beethoven, Schumann, Chopin and Mendelssohn; De Falla's Nights in the Gardens of Spain, Part III, and Franck's Symphonic Variations, was held in the Globe Theatre. Artist pupils of Lyell Barbour appearing were Ernestine Guymon, Virginia Spencer, Richard Gray, Marjory Ein, Marguerite Simoneau and Arthur Stone. Mr. Barbour at a second piano played versions of the orchestral scores.

Lee Whitney, leading soprano in the stage production of The Great Waltz, won praise for a recent recital in the Globe Theatre. Miss Whitney's voice, beautiful in quality and versatile in possibilities, was enjoyed in a novel and interesting program.

A concert of modern American music was given in Ford Bowl by the orchestra and chorus of the local WPA Music Project, Carlton Kelsey conducting. In the sylvan setting of Wegeforth Bowl, Balboa Park, the project will soon resume the light opera series so much enjoyed in past summers. C. H.

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Pavlowsky, Jascha
Pellitier, Pierre
Radamsky, Sergei
Rudley, Marian
Savina, Anna
Shapiro, Julia
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Ter-Oganov
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Truxell, Earl
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Childhood Engagement Inspired Lois Bannerman to Harp Career

An early engagement, for which she received $5, was the inspiration that led Lois Bannerman, young native harpist, to enter upon a concert career.

Miss Bannerman, who in the last fourteen months has played ninety-seven concerts in twenty-three states, twenty-five of them re-engagements and seven as soloist with orchestras, has been playing the harp since she was seven years old.

Beginning her studies with her mother one December evening, she surprised her family, when Christmas Eve arrived, by playing Silent Night from memory. By Spring she had gained quite a repertoire and not long afterward, propped up on pillows in order to reach the strings, she gave a "recital" for the residents of the Town Home. Her $5 engagement was for playing duets with her mother for the local choral society in Hempstead where she has lived all of her nineteen years. One of her ancestors, on her mother's side, helped to found this Long Island village some 300 years ago.

"When people learn my name is Bannerman," said this attractive young artist who has been popular with students and teachers in her numerous recitals in schools, colleges and universities from Maine to Oklahoma, "they always ask if I am related to the family who own Bannerman's Island and the Arsenal in the Hudson River above West Point, and the gun store in Manhattan which is famous for its collection of old firearms and weapons. Of course I am. They are my father's cousins."

Miss Bannerman has maintained the normal balance of a charming and attractive girlhood despite the demands of an artistic career. Following her "debut," she went to junior and senior high school and then studied piano and theory at the Juilliard School where she had won a scholarship while still in high school in addition to doing hours and hours of harp practising. By the time she was twelve, Miss Bannerman was broadcasting regularly over the blue network of NBC and at fifteen won the Artist's Contest of the New York MacDowell Club and the debut award of the New York Madrigal Society, the first harpist to do this. She has had two Town Hall appearances.

Played at White House

When she was sixteen, Miss Bannerman suffered her greatest disappointment. Invited to play at the dinner at the White House which President and Mrs. Roosevelt were giving for members of the Supreme Court, she was unable to attend but Henry Junge, in charge of arrangements, knowing how great was her disappointment, invited her for the following year and in February of 1938 she became the youngest musician except one ever to appear at a White House musicale.

Her scrapbook, filled with press notices from 23 states, revealed another interesting item from official circles. Taken from The Log of the U. S. Naval Academy at Annapolis, where she recently appeared, it reads: "Not for one minute was there any question in this old seadog's mind that the sweet, golden-haired, blue-eyed beauty from Hempstead, L. I., was number one. Her remarkable poise, alluring smile and the tender gestures of her supple fingers held a man spellbound. We truly admire her as an artist and as the charming person she is. Even without her harp, she would have been tops with Salty."

Photo by Bruno of Hollywood

LOIS BANNERMAN

Summer Activities

Miss Bannerman feels that the greatest good fortune ever to befall her "harping" was when Carlos Salzedo became her teacher. More than all her concerts and travels, she looks forward each summer to her annual visit to Camden, Me., where, in a colony of harpists, all pupils of Mr. Salzedo, she prepares her programs for the new season. Although six hours daily are spent in practising, the friendly atmosphere and companionship of other girls makes it a "wonderful summer," she said. Recreation is provided in swimming, hiking, boating, fishing and other sports, and she enjoys them to the full.

"Without doubt, Mr. Salzedo has done more than any other living person to raise the harp and harp playing to the high level it enjoys today," Miss Bannerman said. "He has created for it a new literature and new resources of technique and color and he has made of it an instrument that any serious musician should be proud to play. He is a never-failing source of inspiration to his pupils."

H. A. S.

Griller Quartet in England, Plans Tour of U. S. in Fall

A cable received from the Griller String Quartet, who are in England and have just concluded a series of concerts in the British Isles, stated that the ensemble is still intact as a musical group, and plans to return to the United States in September.

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(Continued on Inside Back Cover)

Heard in the Studios

RICHARDSON IRWIN,
New York teacher of singing, in Bermuda. He recently visited his niece and nephew there, where he took a brief rest after an active season.

N. Y. College of Music Has Commencement Concert

A harp ensemble of nine young women opened the New York College of Music Commencement Concert in Town Hall on June 13, with an authentically romantic presentation of A. F. Pinto's Berkshire Hills Sketches, Op. 82, in three movements. The last, an allegro titled Sunrise, was delightfully dawn-like—nice descriptive writing and sensitively interpreted.

Efrim Fruchtman played Handel's G Minor cello sonata with earnestness. The most thrilling moments of the evening were provided by two young violinists, Arnold Toth and Stuart Canin. Toth played the andante and rondo of Lalo's Symphonie Espagnole. Canin did a masterful job in Tchaikovsky's concerto in D Major.

Two artists vied for pianistic honors: Stephen Kovacs, with his splendid work in the Wagner-Liszt overture to Tannhäuser, and Otto Gruenbaum for his conception of the Tchaikovsky concerto in B flat Minor.

Clio Calo's soprano was acceptable in Beethoven's Ah Perfido. Accompanied by Greta M. Schoenwald, Angela Chope, soprano, pleased in the aria Madre, pietosa Vergine, from Verdi's LaForza del Destino. Closing the program was a quintette comprising Calvin Sieb and Gabriel Gruber, violins; Jules Baker, viola; John Martin, cello, and Edith Greenberg, piano, in a deft performance of the first movement of Schumann's Quintette, Op. 44. Much credit should go to accompanist Dr. Otto Herz. L.

Ducloux to Conduct in Montreal

Walther Ducloux, Swiss conductor, will direct the Societes des Concertes Symphoniques, of Montreal, Can., on July 4 in a program of French and Czecho-Slovak music. This will be Dr. Ducloux's debut on this side of the Atlantic. He was assistant director to Toscanini in Switzerland.

See WOODSTOCK TYPEWRITERS

William S. Brady

Kathryn Meisle, contralto, has concluded an active concert season. Frederick Jagel, Metropolitan Opera tenor, has returned from his South American season and next year appears with three major opera companies.

Eyvind Laholm, American tenor, made his debut last season at the Metropolitan Opera and appeared in Tannhäuser and as Siegfried in Valkyrie. Ray Middleton, baritone, sang at the opening of the Republican convention in Philadelphia, and is starring in the American Jubilee at the World's Fair. His first motion picture is now showing in New York. Edward Roecker appeared at the Roxy Theatre and Edward Platt was bass soloist there with the Ben Yost New Yorkers.

Earle Spicer, baritone, now vacationing in Canada, is appearing over the radio weekly.

All are artists working at the New York studio of William S. Brady.

La Forge-Berúmen Studios

The Balladeers, male quartet, were heard by a large audience at the Temple of Religion at the World's Fair June 8 and later appeared over RCA television from the Fair Grounds.

Stuart Gracey, baritone, Grace Demms Guilbert, soprano, and Frank La Forge, composer-pianist, gave a program at Darien, Conn., on June 9 for the graduating class at Daycroft School, Stamford. They were also heard at the home of Mr. and Mrs. La Forge. Miss Guilbert sang a group of Mr. La Forge's compositions. Mr. Gracey gave three groups. Mr. La Forge accompanied at the piano and organ.

Jess Walters, baritone, was soloist with the Bridgeport Symphony Orchestra on June 10 in the Credo from Otello and Hills by his teacher, Mr. La Forge.

Everett Sumner, baritone, has been engaged as staff performer for RCA television at the New York World's Fair. Mr. Sumner is a pupil of Mr. La Forge.

Alice Wightman

Ellen Mayl, soprano, artist-pupil of Grace Leslie, presented a recital on June 1 in the New York studio of Alice Wightman who provided notable artistic accompaniments. Miss Mayl displayed good schooling and stylistic understanding of a program devoted to Lieder and French, Italian and English songs.

W. N.

Weschler Pupils in Third Program

Prof. Angela Weschler, believing in constant activity by pupils, presented several of her students in the MacDowell Club, New York, on June 13, their third recital of the season.

Rose Balaban, who showed herself to be a sensitive musician at past hearings, played the intricate Bach Prelude and Fugue in A minor with a maturity of outline, command of nuance and formal understanding that promises further growth and development.

Otto Gruenbaum, of considerable attainment and equipment, played with creditable ease the difficult Brahms Variations on a Theme by Paganini. He concluded the program with Liszt's Sonetto del Petrarca and the Spanish Rhapsody. Both compositions were given a performance by the young pianist indicating serious consideration.

Freda Brumberg-Feldman played the first movement of the Tchaikovsky Concerto in B flat minor, assisted at the second piano by Mr. Gruenbaum, and disclosed technical ability of large proportion.

The young and talented Lucille Rothman gave grace and charm to the program with her admirable playing of the Mendelssohn Variations Serieuses and a Chopin Waltz. R. N.

Eileen Borwell Gives First Recital in New York

Eileen Borwell, soprano from South Africa, appeared recently for the first time in recital at the Three Arts Club, New York. Miss Borwell was urged to come to New York to study by Richard Crooks after he heard her sing while touring in South Africa. Her study has been made possible through the assistance of the musical public of Johannesburg and Pretoria.

Miss Borwell proved a recitalist of exceptional talent and voice, disclosing genuine musicianship and natural gifts. Her program covered a wide range of song repertoire, opening with an air from Dido and Aeneas by Purcell, followed by Vain Is My Art by Gasparini and Oh, Yes, Just So from Phoebus and Pan by Bach. Dovo Sono from The Marriage of Figaro was followed by a group which included a French folk song, Les Papillons by Chausson, La Lettre by Moret, and an aria from the Snow Maiden by Rimsky-Korsakoff. Miss Borwell sang a group of Lieder of Hugo Wolf, Erich Wolff, Brodersen and Brahms, followed by two songs of Rachmaninoff, and Richard Hageman's At the Well. M. M.

Raab Receives Doctorate

Alexander Raab, piano virtuoso and pedagogue, has been awarded the honorary degree of Doctor of Music by Mt. St. Mary's College of Los Angeles, Calif., in recognition of his "outstanding contribution to the art of piano playing and piano teaching." The degree was granted *in absentia* at the June commencement exercises as Mr. Rabb was holding his summer classes in New York.

Mary Allison Joins Summer Staff at Juilliard School

Mary Allison has been added to the faculty of the Juilliard Summer School and is conducting three classes in the Layman's Music Course, based on methods used by Olga Samaroff Stokowski, founder of the Layman's Music Courses, Inc. In addition to a general class, Miss Allison is presenting a seminar and a normal course.

The list of artist recitals to be given by faculty members at the Juilliard Summer School has been announced by George A. Wedge, director. Katherine Bacon, pianist, opens the series on July 9. Other recitalists are:

July 10, Lois and Guy Maier, duo-pianists; 11, Charles Hackett, tenor; 12, Sigismond Stojowski, pianist; 16, James Friskin, pianist; 17, Bernard Taylor, baritone; 18, Sigurd Rascher, saxophonist; 19, Irmgard Lehrer and Mme. Edith Weiss-Mann, recorder and harpsichordist; 23, Alton Jones, pianist; 24, Muriel Kerr, pianist; 25, Louis Persinger, violinist; 26, Coenraad V. Bos, Samuel Gardner, Charles Kane, chamber music; 30, Johana Harris, pianist; 31, Samuel Gardner, violinist; Aug. 1, Fraser Gange, baritone; 2, Winslow Cheney, organist; 6, Sascha Gorodnitski, pianist; 8, Nacum Benditzky, cellist; 13, Frank Sheridan, pianist.

Mu Phi Epsilon Program

Mu XI chapter of Mu Phi Epsilon offered a program recently in Kimball Building, Chicago. Elaine De Sellem, mezzo soprano; Mae Doelling Schmidt, pianist; Lois Bichl, cellist, and Stella Roberts, violinist, participated.

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Buenos Aires Hails Opera

(Continued from page 4)

formance the best so far this season, Armando Borgioli (Gerard), Lidja Kinderman (Countess), Sara Cesar (Madelon) and Alessio de Paolis (Incroyable) were the other efficient interpreters of the Giordano work, to which Carlo Piccinato's intelligent stage direction gave life and dramatic interest.

Turandot Restored

Milanov and Massini were also the leading figures in a later performance of Puccini's Turandot, the Jugoslavian soprano giving a personal portrayal of the proud Princess and singing with opulence and ease the exceptional high tessitura of her part. Massini's tones had particular splendor in the higher register. Isabel Marengo sang and acted Liu with finish and artistry. Duilio Baronti performed a convincing Timur, the three Ministers being magnificently personified and sung by Alessio de Paolis, Vittorio Bacciato and Rogelio Baldrich.

Franco Ghione's version of the posthumus Puccini work had generally the necessary color and brilliancy required, even if in the first act some climaxes lacked clarity.

Two-Piano Series

The duo-pianists Tila and John Montés, residing in Buenos Aires for many years, gave their periodic series of concerts. The opening program offered the first hearing here of a two-piano version by Rheinberger of Bach's Goldberg Variations, this monumental opus having an interpretation of deep insight. In Clementi and Mozart sonatas the recitalists provided classical readings of refined sentiment and musical breadth.

Other works given in further concerts were Jotunheimen, an interesting modern score by Paul Juon, Three Concert Etudes by Felix Petyrek, a Sonata in F major by John Christian Bach, a Fantastie by Mozart, Brahms' Variations on a Haydn Theme, Castelnuovo-Tedesco's Vienna Rapsodia, Two Argentine Dances by J. Aguirre and scores by Infante, Debussy and Chabrier.

Tila and John Montés are planning to fulfill their first United States tour in the coming season, the international situation permitting.

Saminsky to Lead U. S. Works in South America

Lazare Saminsky, New York composer-conductor, will direct concerts and lecture on Folksong and New Music of the United States in Buenos Aires, Rio de Janeiro, Santiago de Chile and Montevideo.

Mr. Saminsky sailed on June 14 for a tour which opens with two concerts with the Orquesta Sinfonica de Buenos Aires on July 1 and 7, at which he will conduct Roy Harris' third symphony, Bernard Rogers' American Frescoes, Robert McBride's Prelude to a Tragedy, Howard Hanson's Pan and the Priest, Werner Josten's Concerto Sacro, Deems Taylors' Dedication, Emerson Whithorne's New York Days and Nights and his own fourth symphony.

For the remaining eight concerts and lectures, to be given under the auspices of the universities of Santiago and Montevideo, the Instituto Interamericano of Uruguay, the Friends of Music and Teatro del Pueblo of Argentina, Mr. Saminsky is preparing programs of works by Carpenter, Roger Sessions, Douglas Moore, Louis Gruenberg, Arthur Shepherd, Leo Ornstein, Otto Luening and Leo Sowerby.

Ramon del Pana, president of the Symphonic Association of Buenos Aires, is sponsoring the first program in Argentina, devoted entirely to living composers of the United States.

Barer Hurt, Misses Boat

Simon Barer, pianist, who was to have sailed for Rio de Janeiro on June 14 for a South American tour, cancelled his passage because of injuries received in an automobile accident in New York earlier in the week. He departed by plane on June 21.

Photo by De Bellis

HELEN SCHAFMEISTER, pianist, will be the featured artist on July 14, at a benefit program for British War Relief at the Westchester estate of Harmon Spencer August. Miss Schafmeister is the originator of the Candle-light musicales at the Waldorf-Astoria Hotel, New York.

JANE PICKENS LEARNING "HOW IT IS DONE" FROM FAIRFAX, the actor-magician, who was master of ceremonies at the NBC weekly television broadcast on June 11. In addition to Miss Pickens, the program included Carlos and Marjorie Call Salzedo, harpists.

Cincinnati Opera Opens With Aida Production

CINCINNATI, O.—The six weeks' Cincinnati Zoological Gardens opera season, the nineteenth year of such summer activity, opened on June 30 with Aida. A report of the performances will be published in a later issue.

The company this season will include among its noted guests Giovanni Martinelli, Elisabeth Rethberg, Rose Bampton, Gladys Swarthout, Frank Chapman, Jan Peerce and James Melton. Carolina Segrara, soprano of La Scala, will make her American debut. Conductors include Fausto Cleva and Wilfred Pelletier. The repertory schedules Butterfly, Samson et Dalila, Carmen, Lucia, Otello, Trovatore, Traviata and Lohengrin.

Birmingham to Stage 3rd Chamber Festival

BIRMINGHAM, ALA.—Percy Grainger, pianist and composer, the Curtis String Quartet, and groups of resident Birmingham artists will take part in the third annual Chamber Music Festival, to be presented here Oct. 11-13. Two of the four concerts will be given by the Curtis Quartet and two by Grainger in collaboration with members of the Birmingham Chamber Music Society, the sponsoring organization.

Programs designed to give a survey of the ensemble literature from pre-Bach works to those of contemporary writers have been planned by Ottokar Cadek, musical director of the Chamber Music Society.

Passed Away

EMMA NEVADA, 81, soprano, who adopted the name of her native city for stage purposes and who had appeared in opera and concert from 1880 to 1910, died on June 20 in Liverpool, Eng. Born Emma Wixon in Alpha, near Nevada City, Calif., she was the daughter of a physician and when only eight years of age began the study of music. She later went abroad and studied in Berlin and then in Vienna under Mathilde Marchesi. She made her debut in 1880 in London as Amina in La Sonnambula, then went to the continent and appeared in Trieste, Florence and in Genoa. There Verdi heard her and engaged her for La Scala, where she sang twenty-one performances. Following appearances in Prague, Berlin and Paris, she returned to this country. Mackenzie's Rose of Sharon, written for her, was sung by Mme. Nevada at Covent Garden. She appeared for Queen Christina of Spain and Queen Victoria in England. Her last public appearance was made in Lakmé in Berlin in 1910. Her husband, Dr. Raymond S. Palmer, died in 1936. A daughter, Mignon, operatic soprano, with whom she lived, survives.

WILLIAM W. MULTER, baritone, 45, died in Wilkes-Barre, Penna., on June 20. He had sung with the Philadelphia Grand Opera Company and also with the Philadelphia Orchestra.

LUCY H. SMITH, concert singer, teacher, former director of music in the Kansas public schools and from 1903 to 1904 member of the faculty at Central College for Women, Lexington, Mo., died on June 23 in Nashville, Tenn.

PAULA GERICKE, widow of Wilhelm Gericke, conductor of the Boston Symphony Orchestra from 1884 to 1889 and 1898 to 1906, died on June 11 in Cambridge, Mass. Mrs. Gericke was born in Vienna, where her husband died in 1925. About a year ago she returned to the United States and had been living with her daughter.

E. GLENN HAINES, 73, church organist and teacher of Philadelphia, died in that city on June 4. He had been organist and choirmaster for thirty-two years at Emmanuel P. E. Church, Holmesburg.

ROBERT CASADESUS, 62, father of the French pianist of the same name, and noted on the French stage as actor and director under the name of Robert Casa, died in Paris on June 3. During the last war the elder Casadesus was sent to New York by the French Government as director of the Théâtre Français, remaining from 1918 to 1921.

DU BOSE HEYWARD, 54, writer, whose novel Porgy, later dramatized by himself and his wife, Dorothy, was the basis for an opera by George Gershwin, died in Tryon, N. C., June 16.

DR. WILLIAM H. HEWLETT, 66, former principal of the Hamilton, Ont., Conservatory, died in Bronte, Ont., June 13. He came to Hamilton in 1920 as organist and choirmaster of Centenary Church, following activity at Carlton Street Methodist Church, Toronto, and Dundas Centre Church, London, Ont.

CAPT. CHARLES F. TULLY, for 30 years a bandmaster in the United States Army, died at Ridgewood, N. J., June 13.

KARL G. BERGSTROM, 74, died in a hospital at Eastview, N. Y. He was born in Copenhagen and had lived in Mt. Kisco, N. Y. for thirty-eight years. He was active as a music teacher in New York and Westchester.

MRS. JAMES D. FRISKIN, 80, mother of James Friskin, pianist and faculty member of the Juilliard School of Music, died at her home in New York, June 15. She was a native of Manchester, England. Other survivors are a son, William, of Dundee, Scotland, and a daughter, Kate, teacher of piano at Abbot Academy, Andover, Mass.

K. P. MIKHALENKOFF, bass and director of the Music School Settlement of Brooklyn, N. Y., for the last two years, died at his home in Brooklyn on June 14. He was born in Russia and served as a liaison officer in the World War. He had been a member and later business manager and secretary of the Don Cossack Choir. His widow, the former Isabel Alliger, survives.

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